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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## At the Theatres.

Love and Law, at the Fourteenth Street Theatre, achieved a popular success on Monday night. Mr. Nobles and his company had been rehearsing it on the road for a few nights; so the representation was a smooth one, and the good-sized audience present escaped the hitches that usually accompany an initial performance. The piece is described as a comedy-drama. It is built on old lines, but the material is skilfully handled and effectively shaped. The comedy element is cleverly introduced, particularly in the leading character, O'Paff, acted by Mr. Nobles, where it is nicely blended with sentiment. The dramatic interest is powerful, and cumulative as the denouement approaches. The action is rapid and the climaxes well managed. A variety of character is presented that gives light and shade to the story. Love and Law contains all the essentials of popularity and it will probably last its projector as long as The Phœnix did. The spectators were liberal with applause after the sensational episodes with which the play abounds, and they gave way to hearty laughter at the humorous features.

The plot is not encumbered with perplexing complications; it is direct and to the point. Felix O'Paff, an eccentric Irish lawyer, becomes interested in Ritta, an organ-girl, who is suffering cruelty at the hands of an Italian *padrone*, Giovanni Conti, whose daughter she is supposed to be. Conti is a thief who goes about as a street musician to "pipe off" promising "cribs" for his pals to crack. Among these latter are Jasper Craddock, a blackleg who has served his time in Australia, and Cockney Jim, a London "crook." O'Paff helps to rescue Ritta from her evil associations, and through the interest taken in her by Helen Montague, a wealthy lady, she is placed amid suitable surroundings. Craddock and his fellow-thieves conspire to rob Helen's house, but they are foiled. It is found that Craddock is Helen's husband, and a disagreeable *contretemps* occurs. Finally, through the good offices of O'Paff, who assumes the disguise of Conti, the villain is trapped; Ritta accepts the proffered hand of the lawyer and discovers herself to be an heiress and the daughter of Helen Montague, her friend and benefactor; and so the play concludes with the usual distribution of happiness among those deserving it. Several of the scenes are exciting, and these occasioned enthusiastic applause.

Mr. Nobles as O'Paff acted with a *bonhomie* and evenness truly praiseworthy. It is a characterization adhering faithfully to nature. We have met in real life just such impecunious, witty, devil-may-care fellows as the one he represents. Unknown to the audience, the star did a very clever thing. In the second act he appeared, without their knowledge, as Conti, in order to prepare the way for the surprise in the last act, where O'Paff disguises himself as the organ-grinder. So completely did Mr. Nobles conceal his identity that even after O'Paff revealed himself the people did not know that the same actor had appeared in the second act, another person being cleverly made-up to represent O'Paff and come on for the climactic situation. It was a shrewd and successful *ruse*. Dollie Nobles, as Ritta, efficiently assisted the efforts of the chief performer. Her Italian accent was perfect, and she acted intelligently throughout. The lady possibly lacks the needful vigor for the dramatic episodes in which Ritta participates, but she made up for this deficiency in the less exacting scenes by her winsome speech and sweet personality. Her singing of "Santa Lucia" and some other Neapolitan ballads was applauded.

The supporting company is above the average in merit. Agnes Herndon acted Helen Montague with excellent discrimation. The lady is a fine actress when opportunity is afforded, but in this part she had little else to do than please the eye with her showy beauty of face and figure and by the display of several handsome toilettes. Jennie Satterlee as the servant, Kitty, delighted the house with her rich brogue and bouncing humor. An old hag of the Frochard stripe was very well done by Jennie Carroll. The triumvirate of villainy, Craddock, Jim and Conti, was adequately sustained by O. H. Barr, Harry Rainforth and G. W. Barnum, respectively. Myron Leffingwell, as a conventional English baronet, and Max Fehrmann, as a Dutch police officer, contributed to the effectiveness of the performance. The minor parts were in competent hands.

The play was handsomely mounted. Manager Colville has spared no expense in [illegible] new scenery. The view of New York [illegible] the bay from Staten Island and the boudoir interior of the third act, by the Hoyts, were fine specimens of scenic art. Love and Law will probably run but the three weeks of Mr. Nobles' engagement. It will then be followed by The Wages of Sin.

* * *

Madame Dolaro's play, *Justine*, from the French of Sardou, was produced at the Park Monday night, before a good-sized and good-humored audience. The piece did not offer particularly strong opportunities to the adapter, who appeared in the title-rôle, but she managed, by the exercise of intelligence and her knowledge of stage technique, to pass through the ordeal of a first appearance in an emotional part creditably. She is not especially suited by nature to depict woe. Her face is not adapted to the expression of passion. When she would be dramatic she succeeds only in being roguish. It is difficult to dissociate her *petite* stature and voluptuous figure from recollections of Olivette and The Snake Charmer. While she seldom fell below a level of excellence, she never once rose above it. Her friends encouraged her with applause, however, and she by no means scored an absolute failure. The play Justine is unsavory. It is freighted with illicit love, and has for its hero a blackleg and for its heroine a woman who is not so virtuous as she ought to be. Their passion and their troubles form the main purpose of the plot, which is, however, relieved by some comedy scenes. The company, with the exception of Eben Plympton, who acted De Ferriere remarkably well, was not wholly efficient. Mr. Flockton, Mr. Elliott and Miss Barrington were the redeeming features. The piece was fairly mounted. It will be succeeded by a comedy from the French.

* * *

M. B. Curtis, in Sam'l of Posen, drew a very good audience to the Grand Opera House Monday evening. Apparently age cannot wither nor custom stale the infinite variety of enjoyment afforded by the comedian in his familiar picture of the drummer, for the people laughed as heartily over his funniments as they did when the characterization was new. This is probably the last we shall see of the present piece, as Mr. Curtis will discard it next season in favor of another wherein the vagaries of Sam'l on the road will be illustrated. Albina De Mer was as effective as ever in the rôle of the adventuress, Celeste. Edgar L. Davenport, who has improved rapidly, acted the leading juvenile part, Jack, with excellent judgment. Fred Hight was bad as Winslow, and Miss Nivan little better as Ellen. Josie Wilmer as Rebecca, Jesse Hines as the darkey, and Charles Rosene in his old part, were acceptable. The piece was nicely put on. Next week Joseph Murphy will appear in The Kerry Gow.

* * *

The People's was jammed Monday evening and Campbell's White Slave company were received with evident delight. The melodrama has all the features that delight the masses—romance, sensation and broad comedy. The cast is an excellent one. Isabel Morris as Lisa, Virginia Buchanan as Nance, and Frank Roberts as Clay Britton, were worthy of praise. Thomas Burns, Jennie Morton and Charles Webster helped to make the *ensemble* admirable. There were plaudits and recalls and all the accessories of a popular representation. Next week, Only a Farmer's Daughter, with Lillian Cleves as the adventuress.

* * *

There was a large audience in attendance at Niblo's on Monday evening when In the Ranks was presented with the strong cast and elaborate scenery that were noticed recently in these columns when the same piece was given at an uptown theatre. The strong interest of the plot absorbed the spectators, while the more sensational episodes and situations were productive of that boisterous enthusiasm noticeable at nearly all melodramatic performances. Mr. Weston as the hero, Mr Crauford as the bad man, and several other members of the combination, were deserving of the favor with which their efforts were received. In the Ranks will probably do a profitable business for its proprietors here. On Monday the Langtry will begin an engagement that is to extend over three weeks. The event will be made especially interesting through the lady's appearance as the statuesque heroine of Gilbert's Pygmalion and Galatea.

* * *

There was a good sized audience assembled in the Third Avenue Theatre on Monday to see Mrs. Henderson's play, Claire and the Forge Master. Maude Granger and George Learock were greeted with kindness, and the two principal characters in their hands were observed with keen interest by those in front. While Miss Granger does not, in our opinion, fulfill the requirements of the part she essays, her work nevertheless seems to please her admirers. Mr. Learock is particularly effective as the husband. Miss Brooklyn and the rest of the company helped bring the presentation to a successful conclusion. The piece was mounted better than at the Fifth Avenue. Everybody's favorite, Annie Pixley, will appear here next week.

* * *

On Saturday night, before a house that packed the Star Theatre uncomfortably in every part, Mr. Irving gave his weird and ingenious impersonation of Mathias in The Bells. The spectators were impressed with his acting and called him before the curtain a number of times. Mr. Terriss, Miss Millward and the several members of the cast gave the other characters of the play adequate treatment. The Bells was preceded by Planché's charming comedietta, The Captain of the Watch, in which Lester Wallack used to delight his admirers formerly. Mr. Terriss assumed the part of De Ligney with captivating gaiety and made a conquest of the house. Miss Harwood was not far behind him in winning favor, her acting as Katryn being much applauded. On Monday Much Ado was acted for the last time. Louis XI. was given on Tuesday. Last night The Merchant of Venice was the bill, and this (Thursday) evening Wills' play of Charles I. will be done. Saturday afternoon Mr. Irving's admirers will have another opportunity of enjoying his Louis XI., and the farewell performance in the evening will comprise what is termed a "mixed" programme, acts of Much Ado, Merchant of Venice, Louis XI. and Charles I. being announced.

Next week Madame Janauschek begins a fortnight engagement in Zillah, the Hebrew Mother. It is the intention of the management to discard the repertoire plan for this short season. Zillah will be acted one week certainly, and possibly two. This will depend upon the amount of patronage with which it meets. The title rôle is said to be one of Janauschek's strongest characters, giving her many opportunities for fine acting. The play is an adaptation of a French piece which was performed here some time ago under the name of The Woman in Red.

* * *

A more palpable success than May Blossom at the Madison Square we do not remember. The theatre has been crowded at every performance and there is an unprecedentedly large advance sale. The management are not alone in believing that they have secured a drama whose popularity will rival the evergreen Hazel Kirke. The splendid acting of the company and the superb stage setting are worthy of unqualified approval. May Blossom is good for a six months' run in this theatre, at the least.

* * *

Dan Mulligan and his Tribulations are attracting a succession of large audiences to the Comique. Hilarity is the rule among them and the songs, witticisms and irresistibly funny incidents of this last and best Harrigan work are applauded without stint. When it is reflected that one of our grave and reverend Aldermen was so inflated with Tribulations, the other evening, that he felt compelled to go outside and thrash the doorkeeper, some idea of the effect of the play on other people may be grasped.

* * *

That hysteric-producing absurdity, A Rag Baby, is meeting with merited popularity at Tony Pastor's Theatre. The chief performers are clever artists in their line, and their efforts to keep the people in a continuous roar of laughter during the evening are generally efficacious. A Rag Baby is one of the most amusing trifles now before the public.

* * *

Skipped by the Light of the Moon, at the Fifth Avenue, is playing havoc with the buttons of those that go to see it—and their name is Legion. Those clever comedians, Louis Harrison and John Gourlay, together with their fellow-conspirators, would disturb the gravity of an owl and make a dyspeptic show his teeth. An evening of real fun is what they give their patrons, and as mirth is probably the most agreeable feature of existence they are neither more nor less than an organized band of public benefactors. They should crowd the Fifth Avenue during their sojourn on its boards.

* * *

The Fatal Letter has not set our bay on fire, although the Union Square announcements diligently proclaim that it is an "immense success." However, the pleasure of seeing Miss Barry seems to attract a good many people, and Mr. Cazauran's tedious play does not keep them away. Whether it will be acted for the full term of the star's engagement we cannot say. Expedience may compel a continuation, as she has nothing new to follow it with.

* * *

Too late to be noticed by THE MIRROR'S critic in this issue, Lester Wallack appeared on the stage of his own theatre last night, when the unfortunate Betsy was taken off after an ingloriously brief career. It is quite safe to predict a large and fashionable house, a hearty welcome home to the veteran manager and actor, who looked as young as many players a quarter of a century his junior, and who acted Prosper Courtamont, in Sardou's delightful comedy, A Scrap of Paper, with his accustomed grace. In the cast were Gilbert, Gerald Eyre, a new man named Fitz-Williams, Ethe Germon, Helen Russell, Kate Bartlett and Agnes Elliott. Louise Moodie, hailing from the London theatres, made her American debut as Susanne. After the Scrap of Paper has run a few nights, Mr. Wallack will be seen in She Stoops to Conquer and then My Awful Dad. His performances are restricted to sixteen nights and three matinees.

* * *

R. J. Scott is the proprietor and W. H. Bush the manager of Mr. G's Landing. Veale and Spader do not have the management of the company. Communications pertaining to the business can be sent them however.

## The Musical Mirror.

Falka is a great go at the Casino. The biggest crowds that have ever been in that beautiful home of comic opera were seen there all last week. The exquisite *mise-en-scene*, the capital cast and the bevy of pretty girls in the background are well qualified to give Chassaigne's gems a brilliant setting. The managers are confident that they have got a piece that will take them through the Summer, and certainly the rush to see Falka now gives color to their expectations.

* * *

The last performances of La Vie are announced, but as yet the positive date of the next production is not given. It will be shortly, however, and we shall soon be able to see whether another Offenbachian opera bouffe, La Belle Hélène, will fare better at the hands of its illustrators than La Vie.

* * *

The Casino concert on Sunday night was more than ordinarily enjoyable. The programme was composed chiefly of selections from Sullivan's works. The soloists were Belle Cole, Harrie S. Hilliard and William J. Carleton. Mr. Hilliard gave "'Tis I Alone Can Tell," by Reigg, nicely. He has a tenor voice of sweet but light quality. Mr. Carleton, in the songs, "If Doughty Deeds" and "The Lost Chord," was effective, while Miss Cole sang some ballads very agreeably. Encores were the order of the night. Mr. Aronson's band played popular airs from The Sorcerer, Pirates, Pinafore, Patience and Iolanthe. The entertainment was altogether one of the pleasantest of the series.

## The Dramatic Festival.

Julius Cæsar, the opening play of the second Cincinnati Dramatic Festival, was presented last Monday night at Music Hall, in that city, before an audience numbering 3,500. The performance had been announced to begin promptly at 7:30, but it was fully twenty minutes after that time when Hoyt's splendid drop-curtain was rung up, displaying Gaspard Maeder's handsome street scene. The play had received a thorough and satisfactory rehearsal under Barton Hill's supervision the day before, Keene, Warde and the entire cast participating, and to this fact no little of the success attending the opening night should be credited. The lack of efficient stage management was the one serious drawback to the artistic success of last year's Festival, and the judgment which dictated the selection of Barton Hill to look after the stage details is certainly commendable. Then, too, the hall acoustics have been improved by the stage alterations.

All things considered, the performance of Julius Cæsar is readily recognized as an improvement on last year's rendition. Keene's Mark Antony was by long odds the feature of the performance, and his speech over Cæsar's body, in the Forum, was encored to the echo. His rendition of the part completely dwarfed the essay of Murdoch and Collier, both of whom assumed the role in last year's Festival, and it seemed as if the audience were anxious in their endeavors to atone for the ungracious treatment accorded Keene by Lawrence Barrett and the Festival management last season.

Warde's Brutus was an earnest, intelligent performance, and his work will compare favorably with John McCullough's portrayal of the role. Barton Hill's Cassius was in every respect satisfactory, as were the performances of P. C. Hagar, Carl Ahrendt, J. Taylor and Fred. Henning. Kate Baker played the rather insignificant role of Lucius (Brutus' attendant) acceptably, and Constance Hamblin as Portia and Anna Warren Storey as Calphurnia, while being afforded but limited opportunity, acquitted themselves creditably. The curtain fell on the final tableau at 11:55. Despite one or two rather tedious waits, the performance can be safely pronounced a success. Among the many attractive scenes prepared especially for the play were Brutus' Garden, painted by Joseph Piggott; the Senate Chamber, by Thomas Weston and Charles Murray; the Forum, by Joseph Piggott and E. Thompson, and Phillippi and its surroundings, by Gaspard Maeder.

The sale of seats for the Comedy of Errors has been exceedingly large, and promises to make the event the most successful of the week. Frederick Warde is booked for six characters during the week. Keene coming next, appearing in five of the eight performances.

## Amateur Notes.

The Moonlight Marriage was played at the Madison Square on the afternoons of Wednesday, Thursday and Friday last. The audience was composed of the leading society people of New York. The play was given in aid of the Home for Destitute Blind. It was a great financial success. David Belasco, who managed the stage department, succeeded in giving the performance a smoothness and completeness which many first-night projectors might envy. The scenery was appropriate and the costumes magnificent. Mrs. James Brown Potter attempted the difficult part of Lady Camilla. She sustained the reputation which she has earned as a very able actress. She has a beautifully expressive face, a graceful bearing, and acts naturally and with ease. Mrs. Teall, who was to have essayed Sloeberry, was taken suddenly ill. Her place was most admirably assumed at short notice by Miss Hegeman, who acted with spirit and animation. Her execution of the Gypsy dance was capital, and was loudly applauded. F. F. Coward as Dogfriar renewed the good impression which he made earlier in the season at this theatre. He gave a clever representation of the tipsy vagabond. Robert Sale Hill was rather uneven as Mauvice, an artist. His physique is commanding, and he acts intelligently, but with no warmth or confidence. Jefferson George was cast for the other artist. The "Dance Pastorale," which was introduced in act second, was gracefully interpreted by four handsome young ladies and a number of young gentlemen.

The Amaranth of Brooklyn, gave a performance of Romeo and Juliet on April 18. It was a very ambitious undertaking. While not as enjoyable as some of their lighter selections, they succeeded creditably. There were no hitches and few pauses in the dialogue, but a number of the performers showed their unfamiliarity with hose and trunks and rapier. As a whole they were not a very presentable group of Veronese. Wallace Grant was the Romeo. His knowledge of stage technique is extensive and he acts with grace and repose, but lacks the fire and energy requisite to tragedy. The Mercutio of Charles Stanton was commendable in the earlier portions, but his death-scene was poorly managed. Mr. Bowes was a constrained Benvolio. Tybalt was well played by Wallace Barton. W. W. Lambert, Capulet, bore himself well and spoke his few lines with judgment. Mr. Macfarlane made an amusing Peter. J. C. Costello, as the Friar, read with taste and feeling. Mrs. H. M. Ferris undertook Juliet. She realized the part in appearance, and was thoughtful and intelligent. Although she played well, she has shown more conspicuously in less trying characters. Mrs. Charles Bellows Jr., was a capital Nurse, and was rewarded with continuous applause.

*

Esmeralda was given by the Hawthorne Literary Union at the Lexington Avenue Opera House on Monday. This play is a favorite one among amateurs. The performance did not compare favorably with other representations this season. The curtain did not rise until nine o'clock, and there was evidence of haste and insufficient preparation. Edward Hendricks was very clever as the old North Carolinian. He has the instincts of a true artist. J. J. Deery was a manly and picturesque Dave. He should endeavor to cultivate a more subdued style of acting. Mr. McGoldrick was not equal to Estabrooke. He has neither the finish nor appearance which belong to the character. E. H. Murphy over-acted Drew. Lavinia Lally was a very acceptable Esmeralda. Eleanor Trafford scored a success as Mrs. Rogers. She succeeded in making prominent a repulsive part, and carried the first act by the spirit she gave to the lines. There was a large audiente present.

*

A benefit was tendered to John W. Noble by the Gilbert Society on April 19. The Brooklyn Academy was packed with the friends of young comedian, and he realized nearly $1,000. The entertainment began with the burlesque, Villikins and His Dinah. James Jordan Darling as the Baron provoked much laughter, and Dr. Cantrell came in for his share of the applause. R. C. Hilliard proved his versatility by playing very acceptably a character old man, and A. K. Chapin, as the fascinating Dinah, was favorably received. A number of local society allusions and songs were happily met. The farce was followed by Buckstone's comedy of Married Life. Mrs. Grace Clark was a dashing Mrs. Coddle and Miss Cushman a very commendable Mrs. Dismal. Mrs. Yale Nelson was, as usual, excellent as Mrs. Younghusband. John W. Noble infused much humor into the part of Coddle. In all that he does he is artistic and clever. H. J. Stokum played Lynx carefully, and R. C. Hilliard was graceful and elegant as Mr. Younghusband. J. J. Darling was in his element as Dove.

*

Who's To Win Him? was the comedy produced by the Lee Literary Association on April 16, at the Lexington Avenue Opera House. It was cast as follows: Dashwood, O. C. Rigl; Primrose, G. W. Melville; Brushleigh, A. H. Lorton; Rose, Miss Andrews; Sylvia, Miss Hastings; Minnetta, Miss Reston; Musidora, Miss S. Stocking; Arabella, Miss Hastings. The audience was not numerous. Tickets for the entertainment were distributed promiscuously. When their guests arrived they were informed they could be admitted only upon depositing a fee of seventy-five cents ostensibly for the care of their hats. As many did not care to burden the management with their apparel, they adjourned to other theatres where the restrictions were less stringent. The custom of issuing free cards and then imposing a charge when they are presented, is not only unworthy of a respectable organization, but an imposition upon the friends whom they invite. Many complaints were made.

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A goodly audience attended the concert tendered to Marshall P. Wilder at the University Club Theatre, on April 19. The solos were rendered by several well known artists.

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The Jerome Club will produce The Colleen Bawn on April 28, and Pizarro on the 29th, at the Brooklyn Academy. The affair will be under the auspices of St. Francis College.

The Melpomene will present Randal's Thumb on April 30 at the Brooklyn Athenæum.

J. Stevens Keene, the leading man of The Amateur League, is the brother of Keene, the tragedian.

Mrs. H. M. Ferris, of the Amaranth, will appear as Juliet to F. B. Warde's Romeo at the latter's benefit in Brooklyn.

Led Astray will be produced to-morrow and Saturday evening at the University Club Theatre. It promises to be one of the events of the season.

The proposed performance of Iolanthe in Philadelphia has been abandoned for the present. The opera, however, will be repeated on May 5 at the Academy of Music in this city.

An original play will be given at the University Club Theatre on May 5 and 6, illustrated by well-known amateurs. It will be for the benefit the Sheltering Arms institution.

The Amateur League presented Damon and Pythias for their closing entertainment this season, at the Lexington Avenue Opera House on Tuesday. J. Stevens Keene appeared as Damon and Eleanor Trafford was the Hermione. Other parts were assumed by Miss Vera Vernay and Messrs. Savage, Throckmorton, Halsted, Lee, Hatfield and Mortimer.

The Kemble, of Brooklyn, undertook Much Ado About Nothing last evening. John H. Bird was the Benedick and Elita P. Otis the Beatrice.

The Progress Association gave a miscellaneous concert on Monday at Adelphi Hall.

## The Giddy Gusher

"Uneasy lies the head that wears a crown." The same may be said of the foot that wears a boot. I have taken lately to studying the pedal extremities of man and the instrume to which they are subject. The Yankee is depicted in all foreign prints as keeping his feet on a mantelpiece, or the top of a desk, table, or bureau. I devoutly wish this pictorial accusation was correct—but it isn't. The average Yank knows no more what to do with his feet than an old maid what to do with a nursing bottle. But this ignorance doesn't prevent him trying all sorts of places. In theatres, cars, and stages he suffers most, and so do his fellow-creatures—if women are his fellow-creatures.

* * *

There's a large class of travellers who in stages cannot be made to believe that an adjacent lady is not the proper place to hang up their blamed old feet on. The straw during the Winter season is stirred up by investigating boot-toes, and the unfortunate woman never knows actual peace, and is never out of danger of a fractured ankle, till her masculine neighbor has his exploring party boot mounting guard on her uncffending moroccos. It doesn't make the slightest difference to a man if a gaiter is a No. 1 or a No. 6. Just expose it and he'll go for it.

* * *

I remember one morning last Fall I got into a stage on Fifth avenue to go as far as the theatre Comique. As I stopped the vehicle, I not only saw that it was empty, but I saw on the road, beside the hind wheel, a most disreputable old female boot some cook in the neighborhood must have worn. I never looked to find the rest of the woman, but on my parasol I impaled that boot and took it into the stage with me. Now said I to my companion, "Sit you opposite and wait developments." I dropped it on the floor beside me and put my dress partly over it. I howled every time I looked at it. In its youth it had been a No. 7 1-2 calf and cloth congress gaiter of the $2.50 species. but the vicissitudes of a hard Winter and a wet Spring had spread, busted, bruised and battered it till I never saw a more uninviting receptacle.

* * *

A block further down-town a very decorous looking old pump got in and took a seat next me. In an instant he caught on to that wicked old shoe. I think his first impression was one of surprise that it should belong to me, but the rest of me reconciled him to the No. 7 gaiter, and when a very old woman got in he squeezed up very near, and as I gave him an amiable glance determined he should get in his fine work on that boot. The dear deluded dunce took the bait, and almost immediately a snort from my *vis-a-vis* friend and a wiggle of the decoy told me how things were going. He gently pushed against its bloated side with his well-polished boot for a half-dozen blocks. I held the old congressional pirate firm with both my own feet, and my sanctimonious friend seemed to enjoy the contact, the pirate being so weather-beaten and case-hardened that the most ardent pressure did not betray there was no foot in it.

* * *

Then lots more women piled in, and then two youngish fellows boarded us, and stood up—then came a glorious moment for me. Old Heavysides kept up his surreptitious advances at the side, and the young sprig began operations in front. He raised his patent leather and delicately touched the piratical congressional gaiter on the toe. I waited till my pal was black in the face, and the old shoe was poked right and left, when I calmly lifted my skirt, planted my parasol firmly inside it, and held it fully exposed to their gallant advances and the amused view of a stage-load of women. They all understood the situation, and amid a general titter and my own solid laugh, both the old man and the young one bolted out of the 'bus, followed by the enticing but awful boot, which I threw after 'em for luck.

* * *

Just look down an aisle of a theatre, and look at the variety of boots waving in the air. It doesn't make any difference if a man has a bunion as big as a doughnut, and his blamed old boot looks on the side like an anaconda that has swallowed his blanket, its proprietor will swing it like the pendulum of an eight day clock, or plunge it up and down in the aisle like the dasher in a churn.

* * *

That's a cheerful animal I meet always at concerts, who sticks his foot out in the air on an aisle seat and then taps it absently with his cane. But the most unendurable beggar in the category, is the man who walks up the small of my back like a fly on the ceiling. I want my beloved McCaull to put up a little sheet-iron blower on the rear of my seat at the Casino. His chairs are on a light and graceful pattern, with a big opening in the rear. Into this the cuss sitting behind me invariably puts his feet. Now, if the blower isn't put in place some night there will be wild excitement in the Casino, when your Gusher gets tired of sitting on calf-skin boots and rises in her wrath and shakes one man out of a pair of 'em.

* * *

The Gusher carries a great deal of steam for her boilers, and resembles an engine in other respects; so that great damages may be expected when she bolts the track. Wallack has provided a species of stocks in which to clap the erring, straying feet of his flock. But my dear friend Mackaye, while he has run in loops for umbrellas and racks for hats, and more cranks and springs and valuable cut-offs than would build a saw-mill, has put no impalement for the horrid male foot. I intend, he has furnished 'em with pliable barbs, and I am generally supplied with a long-legged man in the rear, who doubles up and buries his knees in the small of my chair-back. Then in playful moments he has a spasm that shakes me to my foundation.

* * *

Bartley Campbell is a daisy for this sort of business. I love my Bartley in a roomy private box or in a ten-acre lot, where he has a margin for his ardent emotions. But just sandwich me in between Ben Maginley and Bartley at the close of a five-act play. Ben would have received such impressions from me, acting as medium, as would knock out all charity from his kind soul and make him my enemy for life. And Jake Hess would be standing beside my cot in the Emergency Hospital, lecturing me on the folly of trying to down a carpet-beating machine.

* * *

I have often thought that if inventors would bear their weight on some plan to extend human life till Nature got her second wind, we should all take a fresh grip on existence and live as long as Methusaleh. This belief was started early in my career by my intimate friendship with a little playmate aged 102. She was a tiny creature, as shrivelled as a frozen apple. She lived with her great-grandchildren and played with her great-great-grandchildren at tea-parties and cat's cradle and tit-tat-to and any game that required no physical exertion. She sat at the table in a high chair and ate with a spoon and wore a bib.

* * *

"Granma" we called her, and one day Granma commenced to cry and said her mouth hurt her, and we all looked at the old baby's jaws, and lo! a milk-white tooth had cut its way through. Within a year she had two more; then a crop of soft brown hair came out, and the few grey settlers pulled up and left the colony. Granma Filly lived to be 105; her teeth and hair were not only coming in finely, but her faculties were returning. She was beginning to take a renewed interest in domestic affairs, and one afternoon, after astonishing her family by declaring that her great-great-granddaughter should have a bottle-green dress, "because having a red head it rested her eyes to look on green after being dazzled so with fire-red," she fell out of bed, broke her leg and died waiting for it to mend—died full of teeth and new hair and coming youth.

* * *

I always believed if Granma had hung on a little longer she would have got in her graft for a second term. Now I turn my eyes hopefully to Mrs. Hummell, 85, reported in most of the Sunday papers as cutting teeth like a yearling. I think the Hummell family are destined to solve the problem. This old lady is no relative of Abe; but he's got it in him, and if this old lady weakens I shall endeavor to get him to go out and brace her up to her work.

THE GIDDY GUSHER.

## Aimee as a Star in English.

Edgar Strakosch is busy making arrangements for Aimée's season of 1884-5, when she will star in English comedy. The young manager said enthusiastically:

"Did you ever see Aimée in Divorcons?"

"No," replied the news-gatherer.

"Then you can have no idea of what a perfect actress she is. She has been studying under F. F. Mackay for some time. She will open in a play specially written for her by Jessop and Gill, called Mam'selle. It is in three acts."

"Is it Frenchy?"

"Oh, no. The scene is laid in New York, and her part is that of a French milliner."

"Is it musical?"

"Not entirely. She will introduce her specialties—but I do not care to give the plot now."

"Do you think she can speak English sufficiently well to interest an English audience?"

"You mean an American audience? Why, she can speak English better than you can. French artists are very industrious. She has studied the English language with determination, and, good judges admit, with success. An English-speaking company will support her; but French discipline will be observed. We will travel as far as San Francisco, playing two weeks in some cities, but nowhere less than one."

## The Gay Capital.

PARIS, March 28, 1884.

There was a grand rehearsal of Sapho last night at the Opera House, which bore all the appearance, on its face, of being a *première*. The idea that the last dress rehearsal shall be given before a few friends of the author and a few friends of the management, has long since passed away, and now it is considered the thing to be present upon all such occasions; so strenuous efforts are made by the leaders of fashion, in every possible and conceivable manner, to secure the coveted invitation, and usually with such success that the house is packed. Sapho is popularly supposed to have flourished about 2,600 years ago, and even the opera is not an infant, for Gounod composed it, originally, some thirty-three years ago, and brought it out at the old Salle Lepeletier. He has reorganized it and made some changes, the most important of which has been the inserting of a new act and making the old third the fourth and last.

A comparison of the first version of Sapho, which was one of Gounod's first pieces, with this present version, would give to any one having the patience to wade through them, a fair idea of his development; but there seems to be still a good deal of the tadpole in this—that is, to the uninitiated. Sapho is drea ny to the verge of dullness—sometimes it gets over—and is more like a requiem than an opera; in fact, all his work bears, more or less, the stamp of Redemption, and reminds one more strongly of a funeral procession than anything else. The scenery is magnificent, and amply repays the cost of a ticket. The first act represents the ancient temples and palaces; the second is the villa of Phaon, with gardens, and a marble stairway which serves as an entrance for the ballet; the third is the palace of Sapho, with the statue of the god in the foreground, to which Sapho cries her despairing prayer, and on the side a curtained space which serves as the hiding place for Phaon; and in the fourth a foreground of rocks, with the sea stretching away into infinitude, under a setting sun that gradually, as it disappears, throws a purple glory on the waves. The ballet is enjoyable and recalls the carnival, but it appears to lack what the whole opera wants, and that is life and spirit. The acting was good, as a matter of course; but the artists have not yet been born who could make a success out of Sapho. Gounod conducted the music himself, and looked as though he sympathized with the audience in their affliction. The opera is virtually a new work, as Choudens, the author's music publisher, knows to his cost; Gounod asked him 50,000 francs for the right to publish it.

Our Van Zandt has signed an engagement to spend the time allotted to her by the management of the Opera Comique as her Summer vacation, in Russia, where she will sing Dinorah, Mignon and Lakmé at $1,000 per night. This mostly confirms what your correspondent has already said in regard to the high position which she has achieved in the ranks of the prime donne. This is especially gratifying to the members of the theatrical and dramatic profession for the reason that she is a daughter of old Signor Bliz, who for so many years delighted the public in the Assembly Buildings, Philadelphia, and was at one time famous throughout the whole United States.

The Flambeyante, which has made such a hit at the Vaudeville, has been sold, for Vienna and Berlin, to Herr Schreiber; but as he did not wish to corrupt the morals of the pious people of those cities, he had the authors change the plot so that in his version Angèle is a widow, and a good girl, who finally ends the piece by marrying the hero.

A new comedy in four acts, by Victor Jannet, called Les Imbeciles, has been accepted by the Odeon. It is said that the imbeciles in question are not exactly crazy, but are just such fools as one meets every day, who commit all sorts of ridiculous actions, and make a very funny play.

Mr. Nat Goodwin's play of Warranted, the authorship of which was claimed by Mr. Lankester, of London, was a clean "borrow" from the French comedie-bouffe, Le Cabinet Piperlin, written by Hippolyte Raymond and Paul Burani, and first produced at the Athenée Comique on the fifth of April, 1878. This information could be enlarged; but as it is only furnished for the purpose of preventing Mr. Goodwin from killing the wrong man, it will probably be sufficient

La Cosaque is not doing well at the Variétés, and will be withdrawn on the seventh of April and be replaced by the old favorite, Mamselle Nitouche. Judic has made a great reputation at this theatre, and held it for years, so it may be that her popularity is on the wane; although she has had a wonderful career, like everyone else she must accept the inevitable, make way for younger faces, and take the position which nature, the public, and theatrical managers accord to women who are fat, fair, forty.

Speaking of Judic recalls the fact that Johann Strauss appears to have turned speculator in dramatic merchandise, as he and Gustav Levy have purchased the German and Austrian rights of Lilli, an operatic comedy in which Judic made a great hit some time ago.

On Tuesday morning, Miss Mary, the elephant which appears in Tour du Monde, at the Chatelet, was taken to a convenient spot, opposite a photographer's, where some capital negatives were secured. The passage across the Place du Chatelet of the gigantic and gorgeously caparisoned animal created a great sensation, but "Miss Mary" stood the gaze of the assembled multitude with the *sang froid* of a professional beauty.

The capital has been subscribed for the purpose of erecting a new theatre, at the corner of the Rue Richelieu and the Boulevard Montmartre, which will possess all modern improvements. It may not be generally known in New York, but you, unquestionably, possess the finest theatres of any city in the world; here they are, with few exceptions, miserable, uncomfortable, stuffy houses, where one's morals would be sorely tried without the addition of the numerous impositions which the employees seem to delight in heaping upon the visitors, and for which there is no redress.

The Italian opera in this city does not appear to be any more of a financial success than it is in New York, and they are again announcing that familiar call for more capital. This time the company have issued shares of stock at 475 francs, payable by drawings in five years at 500 francs. This is a mild species of gambling, with which the people of this country are so familiar, and in which they take so much delight. This brings to mind the fact that many of the American and English papers are continually crying out at France because she does not stop the gambling at Monaco. There never was anything more silly and ridiculous, as the French themselves are inveterate gamblers, and by their laws recognize it as right and proper.

## Professional Doings.

—Nellie Gray, an actress, is very ill in Philadelphia.

—Will O. Wheeler is in advance of Clara Morris.

—W. H. Wallis will re-enter Lotta's support next season.

—Sarah Cowell leaves for Europe to-day (Thursday).

—Dan Thompson will not close his season until June 7.

—John Gilbert has left the Wanted—A Partner company.

—E. E. Rice is arranging to revive Evangeline this Summer.

—William Stafford opens his season of 1884-5 on Sept. 3.

—Eugene Tompkins is organizing a No. 2 Rag Baby company.

—French and Son have purchased the American rights to Chilperic.

—Henri Laurent has gone to New Orleans to sing at the Spanish Fort.

—It is not probable that Emily Rigl will star another season in The Planter's Wife.

—C. J. Whitty has left the St. Quinten Opera company to go in advance of Ada Gray.

—Edward Warren, now with Fanny Davenport, goes with Annie Pixley next season.

—The Ushers' Ball took place at Irving Hall on Friday night last and was a success.

—Stephens seems to be making a success of his new London dramatic weekly, *The Topical Times*.

—Adolph Neuendorff is translating and adapting a German play for Robson and Crane.

—After two weeks' rest, Herne's Hearts of Oak company will open in Leavenworth, Kas., May 5

—Sol Smith Russell will close a season of ninety-four weeks, at Lansing, Mich., on May 3.

—C. W. Young has been engaged by Murray and Murphy for their Summer Boston company.

—F. F. Gilette, of Abbey's opera staff, will be business manager of the Trip to Africa company.

—Ed. Bloom is booming Queen's Evidence in good style. Business has been fairly good on the road.

—The Actors' Fund directory is considering the desirability of having a bed in the Home for Incurables.

—The effects of the disrupted Grau Comic Opera company were sold by a constable in Cincinnati last Wednesday.

—Bonnie Runnells has recovered from an attack of paralysis of the vocal chords—really an arthritic disease.

—J. M. Sturgeon, late of Fred. Warde's company, has been engaged to support Lawrence Barrett next season.

—Frank Richmond, Walter Lawrence, Marie Ettinger, the Woodbury Sisters and Fred West have joined Lytell's company.

—Colonel Sinn asks us to deny that he is to manage Harriet Jay, the novelist, as was erroneously stated in a recent cablegram.

—Leo Cooper, who has been playing heavy and character parts with Rhea for two seasons, goes with that lady to San Francisco.

—The Bank Clerks' Glee Club gave their fifth annual concert at Steinway Hall on Tuesday night. The affair was a success.

—It is probable that Richard Mansfield will remain in the stock of the Bijou next season. Negotiations to that end are in progress.

—E. F. Benton will take out Nettie Beal next season in a piece called The Silver Spur. The opening will take place in Cincinnati.

—Business Manager Harry Lewis, of the Cincinnati Grand Opera House, has been tendered a benefit, which will take place May 2.

—A. C. Gunter will equip D. A. M. with a fine company, and send it on the road next season. He is booking time rapidly for the tour.

—George O. Morris, manager for J. Z. Little, is on the lookout for a new play. It must be a melodrama, giving opportunity for scenic effects.

—J. J. Collins holds an injunction against Fred. Warde's appearing at the Cincinnati Festival, but he declined to say whether he would serve it.

—The total expense of the Cincinnati Dramatic Festival will, it is estimated, aggregate $48,000—an average of $6,000 for each performance.

—Josh Ogden has been appointed advance agent for Herne's Hearts of Oak company, vice J. V. Farrar. He will leave this week for San Francisco.

—Elliott Barnes' Blue and Grey will probably be produced in New York in May. Dan Maguinnis has been engaged for the part of Dennis Fagan.

—Helen Blythe resigned from The Silver King company and cancelled her engagement to appear in the Festival performances on account of illness.

—E. L. Welton has joined Shook and Collier's Storm Beaten company, playing Johnny Downs, the sailor. It is reported that he has made a hit in the part.

—The Power of Money company closed their season at the Grand Opera House last Saturday. Manager Harry Weed says he has had enough of melodrama.

—Alfred Klein has received good offers since he returned to New York with Falka; but the M. S. management have him under contract and will not part with him.

—It is likely that Fred. Warde and Walter Bentley will join forces next season and star in a strong emotional drama. Helen Tracy will be Mr. Bentley's leading lady.

—Knowles and Morris think of doing comic opera at their theatre in Brooklyn during the Summer. As popular prices will be instituted the scheme ought to be profitable.

—Ed. E. Rice has secured Hooley's Theatre, Chicago, for the Summer, and will produce comic opera and burlesque, opening with Harry E. Dixey in Adonis, in June.

—Edward Clayburgh is in town from Pittsburg, looking as bright and chipper as ever. His extensive wardrobe was a revelation to afternoon loungers in the Smoky City.

—J. H. Farrell, so W. J. Ferguson informs THE MIRROR, is in New Orleans instituting legal proceedings against W. W. Kelly. Mr. Farrell is the author of A Friendly Tip.

—E. A. Locke has disposed of the sole right to Nobody's Claim to Rich and Harris, of Boston, for one year from July 24. Counsel has been retained to protect the purchasers.

—Berger and Price, of the Lee Avenue Academy of Music, Williamsburg, are making extensive preparations for the engagement of William Stafford at their house next week.

—Tillie McHenry, Edna Carey, Inez Mitchell, Mark Price, Charles Bradshaw, J. Brennan and B. F. Horning have been engaged for the production of Burr Oaks, in Chicago, on May 11.

—Harry Weed, who was the owner of The Power of Money, presented the author, Frederick Bock, with the MS., scenery, dresses, etc., after the last performance in Brooklyn last week.

—Burlesque opera will be the chief feature in the Bijou future. The stage is found too small for opera, otherwise the London successes, Chilperic and Nell Gwynne, would have been put on.

J. H. Connor, of the Rag Baby company, fell through a trap door last week and broke his arm. It may be some time before he returns to the cast. His part is being filled by Bonnie Runnells.

—Charles Barnard has arranged with Ludwig Erlanger, composer of the Prince Consort and 1776, to compose the music to fit his libretto called Jelma. It will be put on the market next season.

—During the season of 1882-3 the Mallorys cleared $120,000. At least an M. S. official so avers. So far this season, with fewer travelling companies, the profits have reached $75,000. Same source.

—The management of the Bijou Opera House are seeking an attraction to follow La Vie, as The Pretty Girls of Georgia, by Offenbach, will not be ready in time. La Vie will be sent on the road, with the irrepressible Frohmans in the management.

—The Millie Ellsworth Concert company, under the management of W. H. Gaskey, will tour the entering-places this Summer. Miss Ellsworth is well spoken of as a vocalist.

—E. B. Vosburgh has been engaged as advance of the Wanted—A Partner company. Frank Brown is now the manager, James Burton having assumed the part in the piece played by W. A. Mestayer.

—Frank Bixby, business manager of the Frohmans' Brothers' Stranglers of Paris combination, has been transferred to the management of Young Mrs. Winthrop. George L. Smith, of the Madison Square Theatre staff, succeeds him with the Stranglers.

—The people engaged for Venetian Nights are Amy Gordon, Rachel Sanger, Alice Vincent, Marie Bauman, Wallace McCreery, Walter Hampshire, Walter Temple, Gus Bruns, Alexander Fitzgerald and J. Wilson.

—Charles Frohman is sole owner of May Blossom. He carefully reads through every play that is rejected by the M. S. management, and has now in his possession a number of pieces which he purchased for a "song."

—Nat Goodwin recently proposed to Jacques Kruger that they join forces and produce comedy and burlesque, for which he would have secured the Comedy Theatre. The owners offered to repair and alter it to suit him.

—H. S. Taylor has engaged Richard Reed to Check, under Gus Mortimer's management, to follow Joe Jefferson over his New England circuit. Mr. Mortimer justly construes this arrangement as a big compliment to his star.

—George Fortescue's company numbers thirty people, and is rehearsing at the Fifth Avenue. Several managers are desirous of managing his tour, but he prefers to rest the piece in New York, where he hopes to have a run.

—The Little Duke will be played by the McCaull Opera company after Nell Gwynne. McCaull is endeavoring to secure Chilperic for the Casino. He has secured a baritone to replace Carleton, who will probably spend next season in Europe.

—Managers in New Brunswick and Nova Scotia are looking for an influx of good attractions into their country in the Fall. They think the Presidential election in the States will drive them thitherward. The prospective feast may end in famine.

—Manager De Leon, of the Mobile (Ala.) Theatre, reports a bad season, only paying expenses. There only appeared thirty-seven out of fifty-six companies booked. Next season only companies that can change the bill will be allowed to play two nights.

—Gus Pitou has arranged to play Evans, Bryant and Hoey at Tony Pastor's Theatre during his tenancy in September. They will open the season in C. H. Hoyt's new play, A Parlor Match, and endeavor to dissect variety business. Harry Mann will manage them next season.

—A bucolic reporter has interviewed Bertha Welby "in a hotel parlor." The actress' scrap-book now contains this gem: "Miss Welby's natural, easy grace tears down the bars of stiff formality and makes those in her sunny presence feel the full sincerity of her friendliness."

—Eric Bayley was served with a summons at the Victoria Hotel on Saturday night in a suit brought against him by Willie Royston for $900 claimed to be due him. It is said that there are several other suits to be brought against Mr. Bayley by members of the company that he engaged for a tour and did not take out.

—John McFadden, proprietor of the Boston Uncle Tom company, has leased the Denver Academy of Music for three years. He has engaged H. M. Wheler as business manager. They will play none but good attractions, and they intend to make the Academy a first-class house in every respect. Popular prices will prevail under the new management.

—Happy Cal Wagner writes that he has resumed his name and his services to D. B. Hodges for the Summer season. He says that he parted from E. B. Brown last week in Montgomery, the latter then being behind-hand over $700 in Wagner's salary. Mr. Wagner adds that Brown continues using the name of Wagner, although he does so without authority.

—Lewis Morrison has called his organization the New York and Leeston company, as it is half English and half American. He opens in Chicago on June 2 with The Duke's Motto. The company comprises Harry St. Maur, Alf. Fisher, W. W. Turner, Julius Cahn Louis Mann, I. Ottolengui, Frank A. Mackie, Julius Magnus, Nelson Wheatcroft Florence Gerard, Rebel Thorne, Grace Henderson, Maggie Halloway, Sarah Reban, Blanche Weaver and Rosa Bell.

—The Alpine Rose opened at Troy on Monday night to $550. It carried for three nights and a matinee. Dan Frohman and Nelse Waldron were in Troy, as the piece is the heaviest the management ever put on the road, and an experiment was tried yesterday which proved the remarkable speed at which scenery and baggage can be transported. The company played the Wednesday matinee in Troy and were billed to appear in Albany in the evening. Wagons were in readiness, and at half-past four all the scenery, baggage and effects were moved to Albany, and were in perfect order when the curtain was rung up.

—Gale and Spader informed Tom Hanson that they closed the Comedy Theatre because they did not wish to impose on the public with such rubbish as A Great Scheme. The Scheme cost them $5,000. The house will reopen on Monday night with Queen's Evidence. On May 5 they produce J. Newton Gotthold's play, A Random Shot, which is booked for three weeks. Gus Williams, with his new play, follows for ten weeks, and A Mountain Pink will be presented during the whole of September. The people engaged for A Random Shot are: Newton Gotthold, Leslie Allen, A. C. Moreland, J. Nagle, W. L. Gleason, Annie D. Ware, Madge Butler and Emma Pierce.

—Richard Mansfield evidently intends to remain in this country. He has furnished a flat, on West Twenty-ninth street, in elegant style, the walls being decorated with water-colors from his own brush. His suppers are making him famous. Strange to say, he is a favorite with the company at the Bijou. Said one of them: "Few of us were acquainted with Mr. Mansfield before he came to the Bijou, but we were agreeably surprised to find that, contrary to all reports, he was a thorough gentleman. He has never offended any one, and is the essence of goodfellowship, being desirous of assisting in every way toward a success. His little kindnesses are many, and from the highest to the lowest every person likes him and wishes him well."

# PROVINCIAL.

## BOSTON.

Benjamin E. Woolf's dramatization of Ohnet's novel for the Boston Museum, bearing the title of Claire; or, Hearts and Checkmates, betrays very little variation, in story, from Mrs. Henderson's, though of course there is some or less difference in language. He makes four acts instead of five, and has the end take place in the grounds of the forge-master, which I do not think an improvement. The same ending occurs—the wife being wounded by her cousin's foe, and the husband, with a loaded pistol in his hand, allowing the villain to retire. I am not very bloodthirsty, but it seems to me that a great opportunity is lost right of here by all the dramatists. If the husband in this scene, after his wife is wounded, should empty his pistol into the villain who has been planning his dishonor, and maim if not kill him, the play would have more "go" and staying qualities. Mr. Woolf is such a sanguinary individual, that I had rather looked for some such ending. The Philip of Charles Barron, the Claire of Annie Clark, the Moulinet of George W. Wilson, the Sophie of Blanche Thompson, and indeed the entire cast deserve decided commendation, while the mounting of the play by Manager Field is careful and rich. The play continues another week. Dion Boucicault's new farcical comedy of Topsy-Turvy is in preparation.

Joseph Jefferson made a memorable week at the Globe—first with The Cricket on the Hearth and Lend Me Five Shillings, and later in the week with Rip Van Winkle. The houses were full the first of the week, and packed the last. People want Rip Van Winkle. It is a creation in which the actor stands alone.

Fritz, the dog, the baby, and Emmet—is that right?—crowded the house at the Park. That is all. No, the souvenir is a pretty affair, celebrating the fifth anniversary of the opening of the house.

The Silver King at the Boston, and A Trip to Africa at the Bijou, are on the homestretch, and the houses are increasing. The Barlow-Wilson Minstrels at the Howard eld a good business with a good show. Variety and specialty rule at the Windsor and Boylston.

Items: Joseph Bradford makes the suggestion in the *Sunday Courier* that Frederic Robinson might make a fortune with a good business manager, by starring as Farmer Allen in Dora. I think so, too. He played it that memorable first season at Selwyn's Theatre, week after week, to crowded houses, and after it was taken off it was put on again for extra and special occasions. And what a charming Dora Henrietta Chanfrau made! She was almost an idol in Boston that season and the next. But Poehler destroyed the idol, and I for one never cared to see her again in anything after he cast her for the young soldier in Monte Cristo. Dora, both as play and character, was an idyl.—Sydney Vernon, of the Barlow-Wilson Minstrels, is making a specialty of Tolbert's song of "The Fisher Maiden," that Mr. Danforth sang last week at the Windsor and this at the Howard with such success.—"Aimee will appear in English comedy in Boston in September, and sing several Irish songs," says a Boston paper. This is the funniest thing yet. In fact, it may be said to be clear Gaul.—Maud Boston, the daughter of the General, who has appeared on a number with much success, will take the advance step that she decided upon some time ago, and appear in Waltham, in Withered Leaves and Auld Robin Gray. She has many well-wishers.—Eben Oliver, the veteran doorkeeper, is back at his post at the north entrance to the Boston Museum, fully recovered from the effects of his recent fall.—The Summer season of light opera at the Boston Museum will begin in June, and last for seven weeks.—A great deal of mysterious talk is heard about some attractive novelty.—Professor R. F. Raymond will give a course of readings from Shakespeare at Lasell Seminary, the first two of which will be on April 30 and May 7.—Knowles' drama of William Tell will soon be given at a performance for the benefit of the kindergarten system, at the Perkins Institution for the Blind.—Two of the Hanlon Brothers are to commence at Cotuit.—M. M. Whelan's many Boston friends wish him success in his new position of business manager of the Denver Academy of Music.—It is reported that Bristol is already under engagement for the Boston Theatre next season.—The carpenters and painters have taken possession of Oakland Garden. A splendid season has been arranged by Manager Harris, mostly of musical attractions.—Benjamin E. Woolf's new play for the Florences next season is entitled Our Foreign Friend.—The engagements for a series of star performances are already made for the Boston Museum next season, while Edwin Booth and the supporting co. are staying in other cities. This brings the Museum into greater acting sympathy with other theatres, and shows fine judgment on the part of Manager Field, not only for his interests at home, but for those abroad as well.—A vocal contest is announced at Music Hall for next, which is about the calibre of its management, whose record of walking matches, baby and hen shows, etc., is so unsavory.—The manager of the Wagner concerts announced a big success the last of the week, in a nocturne, spread-eagle manifesto, evidently designed for effect elsewhere. The report on the street here was that the festival lost money, fifteen thousand dollars being one amount I heard mentioned. Mr. Locke's management was peculiar, to say the least. The chorus took lots of people in with them free, if report be true, and season tickets were given where no possible return could be anticipated. Mr. Locke evidently is striving to steal Maurice Grau's laurels.—The benefit to John I. Graham, of the Bijou, May 4, will be a runner.—Walter C. Hawkins, the male soprano of the Barlow-Wilson Minstrels, has just received from the author (George Arlington) the lead and vocal parts to "My Jack is a Sailor," the song that John Wilson has been singing with such great success in the Jack Whitcomb co., and will at once put same in rehearsal for immediate use.

## BALTIMORE.

Academy of Music (S. W. Fort, manager): So much had been said and written about Fanny Davenport's performance of Fedora that expectation was raised to the highest pitch, and no greater praise can be spoken of the artiste than to say that she more than sustained the reputation that preceded her. Of its kind, Fedora is probably the strongest drama now on the boards, and Miss Davenport's portrayal of the title role is certainly an artistic triumph. Tastes may differ as to the style of the play, but as to the artiste's work there can be but one opinion. From the rise to the fall of the curtain she commands and holds the interest and attention of the audience, and her portrayal of the emotions and passions that sway her—hatred and revenge, vengeance and love—was done with consummate art. R. B. Mantell as Louis Ipanoff rendered most efficient support, and shared with the star the applause and calls of the audience. The co., too, was most excellent. Eugene McDermott gave a very genteel and effective performance of the gleaning part of De Servieux, and a word of praise is due Eugene Jepson and A. Del Campo for good work done in small parts. The piece was well mounted in the consistent and effective manner usual at this house, all the scenery being new and specially painted for this production. The houses throughout the week were large, and the engagement was satisfactory from every point of view. Fay Templeton and her comic opera co. began a week's engagement on Monday night to a good house, opening in Giroflo Girofla. The repertoire for the week includes Mascotte, Belle Coquette, Cupid and Chevrette. Next week, Wallack's Theatre co. in Lady Clare.

Holliday Street Theatre (J. W. Albaugh, manager): Gagnon's co., with the Union Square Theatre co. in the van, did not meet with the recognition it deserved. We do not often see such a phenomenally strong co. and such gorgeous stage settings as we did last week, and more patrons ought to have been packed to the doors at every performance. Like most of Bartley Campbell's plays, Siberia contains many strong dramatic situations, is dramatically constructed and strong in dialogue, and was finely character and telling by the Gagnon co. and a magnificent stage-setting. It is difficult to mention any one member of the well-balanced co. that deserves more than another, each evenly-balanced co. that has appeared here. Next week, Peck's Bad Boy; 28th, Hanlon's Voyage en Suisse. Manager Albaugh will have a benefit, when Mr. Gagnon, supported by a volunteer company, will appear in the play of Siberia.

Ford's Opera House (J. T. Ford, proprietor): The Queen's Lace Handkerchief, by Patterson's New York Opera co., drew fair houses last week and was given in only fair shape. Louise Searle made a good Duenna Inesse, and Fanny Redding looked very pretty as the King, but the rest of the co. was not above mediocrity, and Joseph Greensfelder was decidedly bad. He has an excellent, rolling bass voice, which he does not know how to use and which an apparent case of swelled head prevents him from learning how to manage. From a dramatic point of view, his Prime Minister was obtrusive and offensive. Queen's Evidence opened to a very slim audience on Monday night. Next week, Roland Reed in Cheek.

Monumental Theatre (J. L. Herman, manager): The Lights o' London closed a good week's business on Saturday night, and on Monday Manchester and Jennings' Specialty co. opened for the week. The co. includes Ferguson and Mack, Irish comedians; Horseshoe Four; Herbert Brothers, acrobats; Fields and Hanson, musical team; Nellie Parker, serio-comique; Magee and Allen, sketches; Carl Hertz, king of cards; Mason and Otto, specialists, and Larry Tooley, Irish comedian.

Front Street Theatre (Daniel A. Kelly, manager): Mr. and Mrs. Harry Watson and their Wrinkles co. opened to a big house on Monday night.

Items: The regular club night at the Journalist Club was held last Thursday, and was quite an enjoyable affair. Messrs Mantell, McDowell and Jepson, of the Fedora co., gave recitations, and Herr Adolphi, of the Queen's Lace Handkerchief co., sang several selections. Vocal and instrumental music was also given by prominent local talent. It is the intention of the club to make a feature of this club night.—No benefit was given on Actors' Fund Day, but Miss Davenport sent her check for $200 to the treasurer of the Fund. She also sent $25 as donation to a bazar, which was held here last week for a local charity.—At the Fedora matinee on Saturday some females aired their idiocy by giggling during the strongest scene in the play. This is the second or third time this season that this has happened. It never occurs at an evening performance, but is reserved for the matinee, when a portion of the fair sex can stultify and prevent the same portion of the audience from enjoying the performance. The Summer season of opera at the Monumental Theatre will begin May 12, with Gray's English Opera co.

## CHICAGO.

Storm-Beaten, Buchanan's drama, has been given by Shook and Collier's co., at Haverly's Theatre, the past week, to medium-sized audiences. For some unaccountable reason, the play has not proved so popular as its merits warrant. It is superior in many ways to the majority of melodramas now in the full tide of public approbation. The plot is consistent and well worked out, the situations dramatic and natural, and it is well acted throughout. Yet it has failed thus far to secure more than a mere recognition. I imagine the title suggests to the average theatre-goer some wild and improbable story of a shipwreck and desert isle, and having had a surfeit of that sort of drama, they stay away. As the co. remain two weeks longer, the public may find out that the play is good and fill the house. Edmund Collier gives a manly and powerful portrayal of Christian, though his old schooling in the legitimate makes him inclined to rant in one or two scenes. Edwin Varry as Squire Orchardson was excellent. B. T. Ringgold, as his son, Richard, gave the weakest characterization in the cast. He missed a great many opportunities for effective work, and failed in giving the part the refined villainy it needs as a foil to the upright and noble nature of Christian. Marie Lewes, as Kate Chrysinson, and Nellie Howard as Prisci'la, were fully equal to the requirements of their parts. Following Storm-Beaten, the New York Bijou co. in Orpheus and Eurydice.

Mrs. Langtry opened to a full house in A Wife's Peril, and McVicker's large auditorium has had few vacant seats during the past week. It is certain that the lady has advanced greatly in her professional work since her first appearance here. In the only strong scene in the play, that of the third act, Mr. Langtry gave a surprising display of power that won for her an enthusiastic recall. The same bill this week. D. A. Bandmann and Mme. Janauschek, 27th.

The second week of Confusion at the Grand was as successful as the first. The funny comedy went with roars of laughter at each performance, but that it did so was undoubtedly owing to the capital work done by the co. Henry Dixey, Henry St. Maur, Florence Gerard, and Marie Davis are all above the average in comedy talent. This and next week, The Boston Ideal Opera co., in a round of comic opera.

The Bunch of Keys co. at Hooley's did a good business. Lina Merville and Charles Bowser are the most acceptable of the co. This week a novelty will be offered at this theatre by Rose Eytinge, who will appear as Hermione, in A Winter's Tale, supported by Cyril Searle as Leontes, and a good co. If we remember aright, this will be the first representation of the play in this city. W. J. Scanlan follows.

Finding out their mistake in offering such a stock co. and in putting such an antiquated piece of dramatic literature on the stage as The Veteran, the management of Wood's Museum wisely withdrew the play after the second night, and played the comedy Parted at matinee and evening throughout the week. This performance was certainly an improvement over The Veteran, but was still far below the standard promised by the manager. The Colonel soon saw his error, and called a meeting of the stockholders and directors of the institution. They are business men, and know nothing of theatres or the management of them. The Colonel talked to them a little, and as a result he and two of the principal stockholders are now in New York with carte blanche to get more curiosities and as good a dramatic co. as money can procure. There is a rumor that F. F. Mackey will be offered the stage management. This week the co. tackle Won at Last, a dramatic "chestnut," in great demand by amateurs, and My Turn Next, a farce.

At the Academy of Music Sol Smith Russell has done a profitable business in Edgewood Folks, though it has not drawn so largely as on previous visits. Next week, Ada Gray in East Lynne.

Baker and Farron, although comparatively new to this city, did not do very well at the Standard. The attendance was small all the week. Barton's co., in Wanted—A Partner, occupy the stage this week, to be followed by Lights o' London. Rehan's co. had a successful week at the Criterion. Lights o' London this week.

The Chicago Museum and Theatre had the call on the public the past week. Patience was sung in first-rate style by the opera co. Fred Frear, as Bunthorne, made a decided hit. This gentleman has a comic opera talent of no mean order, and made the "æsthetic sham" a very original and amusing person. John McWade, H. W. Fairweather, George Broderick and C. F. Barnes were also capital. Emma Baker made a good Lady Jane, and Nellie Bowers and Mae St. John divided honors as Patience and Lady Angela. This week Pinafore will be revived, and Mrs. Partington remains as the matinee attraction. Chimes of Normandy, Olivette, Mascotte and other popular operas are in rehearsal.

Items: The Missing Link, the new comic opera by Southcott and Edwards, of this city, is to be produced for the first time on Monday, April 21, at Central Music Hall. The prospects are favorable to its success. The singers, with the exception of both Crane and Alonzo Hatch, are comparatively unknown, a rather dangerous experiment for an initial production.—The second biennial May Festival, under the direction of Theodore Thomas, begins at the Exposition Building on May 27, and lasts to the 31st.—Harry Warren, Jacques Martin, Margaret Brenan, Ilie Moses and J. Sinteffe are back in town from Kelly's Friendly Tip co. in New Orleans. The members report salaries all paid, and regard Kelly as a much-abused man, who lost everything by the action of Ferguson in leaving him in the middle of the season. Kelly is very sick, and confined to bed at the St. Charles Hotel, New Orleans.—The benefit for the Actors' Fund, at Haverly's Theatre, last Thursday, was a grand success. Will J. Davis deserves credit for working up so excellent a programme. The receipts were close to $1,500.—John H. McConnell, the treasurer of Haverly's, is back from a trip East, looking much improved in health.—Dan Costello, the circus man, is still in town, talking about his proposed coliseum and circus. It is said a stock co. with $200,000 capital is being formed, and plans for a building, 100 x 200, on Wabash Avenue, are already completed.—Hattie Anderson took the part of Paterne at short notice last week, and sang it on Friday night in a very acceptable manner.—Veronza Jarbeau, with the Confusion co., has been offered a place in Comp's Opera co. at the Museum. Miss Jarbeau is thinking about it.

## CINCINNATI.

The second Dramatic Festival at Music Hall opened 21st, with Julius Cæsar, the cast including Keene, Wards and Mantell, respectively as Marc Antony, Brutus and Cassius. Constance Hamblin and Annie Warren Storey will assume the leading female characters. Twelfth Night will be given 22d, Modjeska, Stuart Robson and William H. Crane being the leading participants. Matinee, 23d, will present Romeo and Juliet, Keene doing Romeo, Modjeska Juliet, and Fred Warde Mercutio. Probably the most enjoyable performance of the Festival will be the Comedy of Errors, evening of 23d, with Robson and Crane as the two Dromios, Barton Hill as Antipholus of Ephesus, Warde as Antipholus of Syracuse, Marie Prescott as Adriana and Helen Blythe as Luciana. As You Like It, announced for 24th, includes Fanny Davenport as Rosalind, Keene as Jacques, Warde as Orlando, Robson as Touchstone and Barton Hill as the Banished Duke. Othello, 25th, compares Keene in the title-role, Warde as Iago and Agnes Booth as Emilia. At the Saturday matinee, 26th, As You Like It will be repeated with the same cast. The concluding performance of the Festival, evening of 26th, will be King Henry IV., John Sark being the Falstaff, with Keene as Hotspur and Fred Warde as the Prince of Wales. Conrad Reavers, business manager of the Josephine Reiley comb. past season, will appear as the Wrestler in As You Like It, and as Warde is a rather muscular Orlando, Reavers has gone into active practice.

At the Grand, Peck's Bad Boy, presented by Arthur Dunn, was rather lairly patronized during its week's stay, and from the laughter indulged in by the audience, the many tricks performed upon the confiding parent and unsophisticated pa were evidently enjoyed. Arthur Dunn and his sister Jennie, who is also in the cast, were formerly leading members of Haverly's Juvenile Opera co., and were later connected with Bob Miles' troupe. Both are clever children, Jennie especially being an excellent vocalist. The support, with the possible exception of Tony Williams, is weak. Haverly's Minstrels, current week; Between Two Fires, 29th; Harry Lewis' benefit is announced for May 5.

Despite the fact that The Stranglers of Paris had been recently witnessed at the Grand, its engagement past week at Shook's New Opera House was marked by a series of large audiences. Dave Davidson's portrayal of Jaques is so thoroughly artistic that it is difficult to conceive that the performance of either of his predecessors, Harry Lee, Dominic Murray or Gerald Eyre, could have been more satisfactory. Selina Fetter's Mathilde is decidedly uneven, her acting being at times brilliant and so frequently mediocre in the extreme. Libbie Neaon as the wife of the convict Blanchard scored the hit of the week, her acting in the prison scene fairly electrifying the house and winning a deserved recall. This week, Martha, followed 29th by Boucicault's Confusion comb.

Queen's Evidence, at Harlin's Bijou Theatre, constituted the week's programme and was accorded a remunerative engagement. The play is decidedly interesting throughout, and the dramatist's ability is attested by the strength and effectiveness of the several situations. Harry Jackson's humor, while somewhat overdrawn, captured the audience from the outset. The leading lady of the troupe, Florence Noble, is an earnest, intelligent actress, and her efforts stamped her as a prime favorite from the opening night. The play was excellently staged by Manager Hanlon. This week, J. Z. Little in The World, followed, 27th, by Uncle Tom's Cabin. May 4, the St. Quinten Comic Opera co.

Since the addition of the museum features to the People's Theatre, Manager Fennessy has been afforded the satisfaction of largely enhancing the popularity of cosy little house. The leading features of last week's programme were Annie Nelson, serio comic; Clever Carroll, the ventriloquist; Eldridge and Brown, in song-and-dance specialties; Professor and Louie Bliss and the Beethoven Quartette. The current week's roster of attractions will include what Fennessy styles a Congress of Circassian Beauties, supplemented by the Harry Webber Comedy co. in Rip and Tuck. Underlined for week of 27th, the Congress of Nations.

Items: Frank Bixby, manager of The Stranglers of Paris comb., has been transferred by the Frohman Bros. to the Young Mrs. Winthrop troupe, and departed for Pittsburg 18th, to assume charge. The vacancy caused by his departure from The Stranglers has been filled by George L. Smith.—Marie Prescott, Frederick Warde and Barton Hill, all prominent cards of the Dramatic Festival, arrived during the week.—Whiting Allen, formerly connected with the local press, is doing the advance work for Sells Brothers' Circus.—The effects of the Grau Comic Opera co., recently levied on by the constable at the close of the troupe's engagement at the People's Theatre, were disposed of 16th by auction. The suit upon which the attachment was issued was at the instance of Addie Haight, a former member of the troupe.—Manager Joseph Brooks, of the firm of Brooks and Dickson, was in the city 18th in consultation with Festival Director Miles.—Notwithstanding the rather unpleasant weather which attended the opening performances of Uncle John Robinson's Circus, the five days' season was largely successful.—De Witt C. Waugh, of the Grand Opera House staff, has had complete charge of the preparation of the Festival scenery, and has been ably assisted in the stupendous work by Joseph Pichet, Edward Thompson and John Rettig of this city, Charles Bagnetto, of New Orleans, and J. H. Wilson, of St. Louis. Barton Hill will have complete control of the stage department at the Festival, with William Bowers, John McCullough's stage director, as his assistant.—William Keating, until recently connected with the business staff of Heuck's New Opera House, has accepted the position of assistant press agent with the Sells Brothers' Circus.—Philip Dazian, of New York, arrived 18th, to look after the costumes for the Festival.—Business Manager Harry Lewis, of the Grand, is announced for a benefit at an early date. Like Lorenzo in The Mascotte, Harry can now shout, "The first of the season and I got it."—Treasurer William E. Jones, of Havlin's, was seriously ill during the early part of the week, but has recovered sufficiently to resume his position in the box office.—Manager Miles estimates the cost of the Dramatic Festival at $48,000, an average of $6,000 for each performance, and from the present outlook it is believed the guarantors will sustain little or no loss financially.—Ed. Bloom, business manager of the Queen's Evidence comb., is a resident of this city.—John T. Raymond was in the city 19th.—J. J. Rosenthal, recently press agent of the Collins-Warde comb., is now engaged in selling tickets at the Union Athletic Base Ball Park.—Lenny Miles, of the Grand, is officiating in same capacity at the Association Park.

## PHILADELPHIA.

The Grand Opera House season opened auspiciously, and with the large subscription bade fair to be a good thing not only for Abbey, but Zimmerman and Nixon as well. But "man proposes," etc., and the prospect of success was speedily hidden by the cloud of failure. From Monday until Saturday afternoon the attendance was comparatively insignificant. At the matinee Lohengrin was given, and a few more people were gathered in by reason of the appearance of both Nilsson and Fursch-Madi. The Barber of Seville brought the season to a close, and was the hit of the week, although the attendance was light. Mr. Abbey is now rid of the M. O. H. incubus and must experience immense relief.

Modjeska's "farewell" appearance took place at the Chestnut on Saturday evening last, when she made an unsuccessful attempt to play the dual role in East Lynne. Of all the parts in her repertoire none approach so nearly to failure. As she has signed with the Frohmans for the season of 1885-6, we shall have the usual number of "farewells" before the final exit is really made. Camille, As You Like It, Frou-Frou, Twelfth Night and Mary Stuart were produced during the week. The support accorded Modjeska was, to say the least, uneven. Maurice Barrymore's Armand was the worst it has ever been my misfortune to witness—and I once saw Richard Foote in the part. There can be no excuse for such careless work, and the actor who deliberately slights a part offers an insult to his audience which should be resented on the spot. A gentleman and an artist would scorn to permit a personal feud to affect his obligation to the public, who pay for seeing the best performance of which he is capable. Were managers to scale Mr. Barrymore's salary by the standard of his work as Armand, his services would drop to a utility figure. Georgie Drew and Messrs. McManus and Clements deserve mention for creditable efforts throughout the week. Lady Clare opened last night (21st) to a good house. Wallack's original co. was billed to appear, but I notice the absence of Madame Pemisi for one.

At Haverly's, The Merry War, judging by the attendance last week, has caught public favor, and will run the allotted four weeks. The opera has been done here before, but never received the elaborate setting and dressing which mark the present production. The chorus is large, thoroughly drilled, and the marches nearly perfection. I am compelled, however, to comment unfavorably upon the work of some of the principals in the cast. Rosalba Beecher fails to invest the part of Violetta with any sort of interest. Her voice is pleasant enough, but has no power, and she simply walks through the part. As Artemisia Alice May will not bear comparison with Gertrude Orme, either in voice or action. What she evidently deems *chic* and *abandon* is but ungraceful posturing and crude noise. Her face is not improved by the moustache part of the make-up, and her drawl savors strongly of a London concert-hall. That Perugini should sing the music allotted to the Marchese with good effect goes without saying, and there is just as scant room for argument on the assertion that when he attempts "acting" he becomes a bore. Ray Samuels proved a most acceptable Elsa, her singing and acting being equally good. Col. McCaull may be congratulated on having secured a valuable addition to his operatic force. Francis Wilson found in Balthasar a part which gives full scope to his comedy talents, and his efforts met with general favor. As Wilson cannot sing, most of the music was cut; but the audiences at Haverly's are always with him, and good comedy, even without the ability to sing a note, is preferable to mocking-bird sweetness when unaccompanied by a modicum of brains.

At the Opera House Alpine Roses drew average audiences. It should have been with us during Holy week, and if booked for that period next season will no doubt test the capacity of the theatre. Why? Because it is eminently adapted to a season of sack-cloth and ashes. Vesta Allen seemed to be under a tragic shadow, and evinced a tendency to tear passion into tatters; probably the result of her recent connection with the "sheet and pillow-case" co. Lewis Eldridge deserves praise for everything but her dialect. Messrs. De Mille and Carlyle were about as mad as they could well be—and live; and George Clarke was obliged to carry the play on his well-padded shoulders. The present week opened with Hale's co. in Red Letter Nights to a good house. The engagement is for two weeks. Ada Gray, May 5.

M. B. Curtis failed to fill the Arch last week; but if his audiences were not large they were at least well pleased. Annie Pixley is the current attraction, having opened in Zara to a moderately well filled house. McSorley's Inflation, 28th.

Good-sized audiences greeted Joseph Murphy at the Walnut. In Shaun Rhue this actor is seen at his best, and he is undoubtedly the best delineator of Irish character now on the stage. The support was above the average. Belle Melville, a rather pretty girl, acted nicely as the sweetheart. The Pavements of Paris began a two-weeks' engagement 21st, the opening house being excellent in quality.

At the National the Palmer-Daly co. appeared in Vanity, a musical absurdity by Fred. Maeder. Much might be written in favor of the way in which Lizzie Derious and the Italys cattle through the three acts of nonsense which make up the piece. Miss Derious is an attractive, clever young woman, who can sing well and dance gracefully. As Veggie Vane, of Va-sar, she is bright and eloquent, and needs but a little toning down and judicious coaching to take her completely away from the remnant of "variety" still visible. The Italy Brothers, Robert and Daniel, are clever, and their respective parts of Chops and Mike might be worked into more prominence without injury to the piece. Thomas A. Daly is too much inclined to monopolize the stage. He should remember that, although the co. is Daly-bred, the other members want a chance, and there may be danger of more deftly bread than the public will peruse for. It is also a mistake to introduce so many of his blackface variety specialties and gags. Many of them are coarse and cost him the favor of intelligent people. It is the intention of the managers, Mr. Chappelle informs me, to make Vanities an attraction which can be played by first-class theatres; in order to do this it must be weeded of such things as "the grist-fighter's apology" and other interpolations out of place save in a variety show. The Black Flag opened the present week to a good house. Kennell Brothers 28th.

Rose the Waif is on at the Arch Street Opera House. It is said to have been written by the author of "Beautiful Snow." Well-Fed Dora opens at this house, 28th, remaining three weeks—if successful. The cast will include Messrs. Fortescue, Ince and Temple, and the Misses Martinot, Treacy and Godfrey.

Leavitt's Specialty co. is at the New Central; the usual minstrel show at Cornerow's; variety at the Club; Carpenter of Rouen is being played at the Bijou, and a new bunch of freaks appears at the Museum.

Items: Forepaugh's Circus "covered" many of the theatres last week, and now Barnum will pile up the agony for a fortnight to come.—Colonel Haverly is looking for a Summer theatre at Atlantic City, and has offered to lease Hendrick's Garden. The genial Southwell will of course take active charge.—At the fifteenth "Club night" of the Journalists' Club, Maurice Barrymore, C. A. Stedman and Frank Clements were contributors to the amusement fund.

## SAN FRANCISCO.

April 15.

Not much to write of this week. At the California, Excelsior still continues to fill the house nightly. At the Bush Street, The Strategists are in their second week and business satisfactory. Last night, at the Baldwin, George S. Knight and wife made their appearance in Baron Rudolph to a very fine house. Kelly and O'Brien, two very clever comedians, in their new piece, Married Masbers, opened the Standard Theatre for one week's season and made a hit.

On the 21st Frank Wright and George Wessills, Damon and Pythias, supported by Alice Harrison and some local talent, take the Standard Theatre for one week and produce Pocahontas, which piece has been lately reconstructed. It is not likely that either of these gentlemen will make a fortune out of their season, as across the way at the Bush Street Theatre Kate Castleton and the Pop comb. put in an appearance 21st.

At the Grand Opera House Hoop of Gold is the attraction and the houses good. W. L. Sheridan comes back to us, and will reappear at this house on the 21st.

Items: On the 17th the third annual benefit of the Actors' Fund took place at the Grand Opera House under the management of Fred Bert and Jay Rial, with Bob Eberly as stage manager. Following were the attractions: Haverly's Strategists, Bert's Grand Opera House co., Maubury and Overton's Hoop of Gold, Henrietta Osborne, Phoebe Davies, Charlotte Tittel, J. R. Grismer, J. M. Ward, George Osborne, Kelly and O'Brien, and many others. Here is what *Figaro* says about the Fund: "The Actors' Fund has done a deal of quiet good, and its blessings have come unheralded to the bedside of many a sick and needy performer, even in San Francisco, as the statistics show by enquiry made of J. H. McCabe, who acts as representative of the society in this city. His books show that $717 has been paid out in answer to San Francisco applications during the past two years, and that the average monthly disbursements by the Fund, as shown by the statistics of relief granted, sent to him from New York in December, January and February last, amount to $1,141.99, with a constantly increasing demand. Here is a practical working charity that is sending its blessings of relief to deserving members of the profession in misfortune in every section of the land."—Jeff De Angelis makes his appearance at the Oakland Tivoli on the 21st.—The beautiful pyramidical grouping in the second act of Excelsior was on the evening of the 11th photographed by Tabor successfully.—The stranded minstrels, or Standard Minstrels, are in the interior, and Charley Reed is singing nightly in pathetic tones, "Rain, rain, go away," but so far Charley's prayer has not been heard.—Ben Cotton is in town, and says being in 'Frisco again is like a small boy stealing into a circus and not caught at it. Ben wants to remain with us, and the chances are in his favor, as managers are seeking him.—Alice Harrison has been ill for some time and Nellie Brooks will fill her role as Pocahontas, should she be unable to appear.—Manager Ilert is negotiating to give us a season of Henry Irving.—Billie Deaves and Jean Clara Waters are coming home to pass the Summer. "Mother will be pleased."—Sam Meyers is managing the business for the Standard Minstrels.—Rosedale is being played at Bert's Oakland Theatre this week.—The Strategists go to Portland, Oregon, after playing in San Jose, Stockton and Sacramento. The Baldwin Claire and The Forge Master co. played in Oakland last night.—Wyatt's Minstrels are now the attraction at the Vienna Gardens. A sensible move say I.—Bonnie Reynolds comes to us with Rice's Surprise co.—The Louise Rial co. will disband shortly.—Sara Jewett left for the East last week, accompanied by her mother.—Hearts of Oak will shortly be the attraction at the California.

## CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): Clara Morris' engagement, which was brought to a close Saturday, proved grandly artistic in every respect. Not only was it homage paid to a Cleveland artist, but it was an honorable reception given to the greatest emotional actress on the American stage. Her repertoire included Article 47, The New Magdalen, and Camille. As Cora the Creole, in delineating the caprice, revenge and the despair of jealousy, Miss Morris probably shows to the best advantage. In the final scene of this play, the demoniacal laugh of the mad woman, when she realizes her victim in her power; the tearing of the wrong paper, and the climax, is certainly one of the grandest dramatic achievements. Gustavus Levick gave the leading parts plenty of dramatic force, and was honored with several calls before the curtain with the star. Clement Bainbridge gave his characters an intelligent conception. Mrs. Farren made many friends. Young Mrs. Winthrop, by the Madison Square co., fills this week. Mrs. Langtry and Modjeska take two nights each in week of 28th; Boston Ideals, May 5; Lester Wallack, 12th.

Academy of Music (John A. Ehlser, manager): McSorley's Inflation played to "standing-room only" first three nights of this week. W. M. Hanley has a very good co., but they make too much noise for the amount of fun given. The musical melange was however good. Probably nine-tenths of the audience went away greatly pleased with the evening's entertainment. Hayman's Comedy co., en route to San Francisco (!) played out remainder of week to fair business. The greatest joke of the evening was that the programme announced Fizz as "Offenbach's latest operatic extravaganza." Merciful powers! and both to one week. Jumbo Davis and Peck's Bad Boy will divide this week. Castle Museum co. 28th.

Dime Museum (Sackett and Drew, proprietors): The large attendance still continues. The enlargement of the rooms is being rapidly pushed forward, and will probably be finished by next week. Announcements for this week include Eli Bowen, the lightest man and Victor Jerome, the pomadiver, in connection with innumerable curiosities on exhibition last week.

Avenue Garden (I. J. Collins, manager): Mr. Collins, late manager for Fred Warde, will assume the management of the Roller Rink for the Summer, converting it into a garden. It is Mr. Collins' intention to play opera attractions at this place, and we are assured that under his management the "first-class" principle will be strongly adhered to. May 17 is the date fixed for the opening.

Stage straws: We hope before many weeks to again use the headline, New Park Theatre, (Gus Hartz, manager). It is definitely settled that the theatre will be rebuilt. The next ten days will decide whether Wick and Co. can obtain more ground in the rear. If it can be, well and good; if not, the house will be rebuilt on the old plan.—Manager John A. Ehlser has broken up housekeeping and is now permanently located in Pittsburg. Treasurer Shannon will assume the control of the Academy.—There was no benefit to the Actors' Relief Fund at the Opera House Thursday matinee. The scene was assigned to the sudden illness of Clement Bainbridge.—Clara Morris' co. appear this week in Cincinnati. Miss Morris will play Article 47 on Friday evening only.—A. L. Wilbur was here last week on business engagement with Mr. Collins. His opera co. will appear at the Avenue Garden.—George C. Miln is in the city.—Frank Farrell, of Madison Square Young Mrs. Winthrop co.; Mr. Walter, agent for Jumbo Davis, and Mr. Heath, representing Peck's Bad Boy, have been in the city during the past week.—Dora Henninges has just returned from a short but successful concert tour in Omaha.

## BROOKLYN.

On Monday evening, at the Park Theatre, Rhea began a week's engagement with Sheridan's famous comedy, The School for Scandal, appearing as Lady Teazle, before a rather light house, the audience being also chary with its applause and only moderately sympathetic; and the play, as a whole, was not a success, although some of the scenes went merrily enough, notably those of the auction and the famous screen scene. The School for Scandal has ceased to be an acting and has become a reading play; for few companies are strong enough to handle it as it should be, each and every character being a strong one, the public now demanding action and a succession of "situations, rather than wit and repartee, no matter how brilliant they are. In this quality the American drama is much from any other nation, and anyone who has been educated on a foreign stage to prize to-day scenes crowp to advancing plays to be presented. In Camille and Adrienne Rhea excels herself and is a magnificence of the highest order; for she is intense in her action and peculiarly happy in tone and expression. Her greatest successes have been won in the plays mentioned, and in her Camille, particularly, she refines and ennobles the character, so that the generality of the others who undertake the character, it would be a wise selection if Dumas' work should be chosen for first representations, for audiences who go to see a play would then appreciate the actress and could afterward comprehend her merit. She is an actress of a high order and is unfortunate in not being appreciated. Her delicate and refining touches are beyond the scope of the ordinary auditor, who does not realize that the more dainty the parts the more perfect the whole. She is a perfect artiste and uses her intuitive—that gift which women alone possess in its highest degree—in the interpretation of the author's words, in a wonderful degree, and as her audiences know her, they cannot fail to award her that place which she has so deservedly won by earnest effort and conscientious application. The co. supporting her is an evenly balanced one, and strong, individually and collectively, although were W. G. Reynier substituted for J. R. Amory, the cast would be benefited. R. G. Wilson and George Woodward were excellent, while John T. Sullivan deserves special encomiums for his rendering of Joseph Surface. William Harris did only fair justice to the part of Charles Surface, and that was all. Mrs. Rhea Wren was an unusually acceptable Mrs. Candour, and furnished much merriment by her candid remarks. Camille and Adrienne will be given on Thursday and Friday evenings, the former being repeated at the Saturday matinee, while for the last performance a double bill will be presented—A Terrible Woman and Les Jurons de Cadillac, the second word of which the papers persist in printing "Jurors." The minuet at the close of the first act was exceedingly well done, and the costuming particularly handsome.

At the Grand, last week, The Power of Money did not attract very large audiences, for the piece is a weak one and not calculated to prove a strong attraction, and, had it not been for Bessie Sansom and Charley Drew, would have fallen flat, they furnishing fun and merriment *ad libitum*.

The Hanlons, at the Park, drew large houses all during the week, but their performance is a decidedly stupid one, and does not afford the brothers the opportunities which they deserve, although a word of praise must be given to the scenery and mechanical effects.

The Romany Rye continued to do a good business all through the week, and proved a strong attraction at Haverly's. At the latter theatre, The Silver King drew well Monday, while at the Grand a packed house witnessed The Lottery of Life with enthusiasm; both performances going smoothly and well.

Tony Pastor filled Hyde and Behman's Theatre during his engagement, giving way to the Rentz-Santley comb., which is drawing equally well, and will during this week.

Next week the Alpine Roses will bloom at the Grand. Fay Templeton will warble at the Park; In the Ranks will hold the boards at Haverly's and Dawnee's Allied Attractions entertain at Hyde and Behman's.

Items: On Saturday evening a drunken man created a disturbance in the lobby of Haverly's and the audience became alarmed, thinking there was a fire in the house, but was soon quieted and the play went on without further interruption. The recollection of the Brooklyn theatre fire largely added to the fright of those present; but nothing of the sort could occur at Haverly's, as the theatre is as nearly fire-proof as a building can be, the stage and auditorium being separated by a brick wall, which would prevent any spread of the flames did they succeed in gaining any headway.—Rhea will probably not be seen in New York either next or any other season. She objects to the sensational methods of winning notoriety adopted by other stars, and believes that anyone adhering to only the legitimate means of advertising would fail to draw, and scandal and eccentricities are means she declines to countenance to win notoriety. She goes to San Francisco from here, closing in the West in July and sails for Europe during that month. Her contract with Arthur B. Chase expires in December or January next, when they separate and she will appear under other management.—Barnum will be here on the 12th of May, or the 19th or the 26th. These are all the dates collected up to the present time, and whichever suits best may be selected; there is a diversity of opinion on the subject, and the bill-poster and lot-owner are authorities for the dates given. It will be one of the latter two, when he does appear, probably.—William Harris, leading man of Rhea's co., does not go to San Francisco, but will star in The Dead Heart, one of Edwin Adams' old-time pieces. His place has not yet been filled.—John T. Sullivan, of the

Thatcher, Primrose and West's Minstrels, as usual, had a crowded house, 17th. This co. has added many improvements to their entertainment, and have selected some but first-class artists. Without doubt it is the best Minstrel co. that has visited our city in many years.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Lambert and Richardson a comb. presented Our Bachelors and Nate, 14th and 15th, to poor houses. The co. is not composed of stars by any means.

## ARKANSAS.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): That favorite comedian, C. B. Bishop, presented the star-spangled comedy, Widow Bedott, to an immense audience, 9th. Bishop always receives a hearty welcome here. Deuce of Hearts, May 2.

PINE BLUFF.

Opera House (N. B. Trulock, manager): C. B. Bishop appeared 17th and 18th.

HOT SPRINGS.

Opera House (W. I. Slocum, manager): C. B. Bishop presented Widow Bedott and Our Boys, 14th and 15th, to big houses. Bishop and his co. are far nicer than ever.

## CALIFORNIA.

SAN JOSE.

California Theatre (C. F. Macy, manager): Jay Rial's Uncle Tom's Cabin co. gave three performances, 4th and 5th, and matinee, to good houses. The large business was due principally to the bloodhounds and donkey, who proved to be the only good actors in the company, and the low price of admission. The Heap of Gold co. played two nights to poor houses, 8th and 9th. The Kelly and O'Brien Comedy co. gave one performance in Married Masters to a fair audience, 11th.

Item: The Opera House, which re-opened with living colors under the management of Edward Englander, ran just one week and then collapsed.

## COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Haze Kirke opened, 14th, for a week, to excellent business. Annie Russell is charming in the leading part. They will do a big business. Kate Claxton closed her engagement 12th. Business good.

Academy of Music (M. M. Whelan, manager): Laura E. Dainty made a great many friends during her engagement, and the house was well-filled at each performance. The house is closed this week, undergoing renovation, new scenery, etc. It seems as if the right parties have got hold of this house at last.

Items: W. E. Sheridan and Louise Davenport were in the city 13th, on their way to Cincinnati to take part in the May Festival.—The Elks held an Easter social on 13th at their hall. They will shortly give a musical entertainment at the Academy.—The greater number of the Whims co. are still in town.—George W. June, business agent of Gus Williams, is in the city.

## CONNECTICUT.

NEW HAVEN.

Carll's Opera House (F. R. Carll, manager): The Gilbert Association of Brooklyn presented Married Life before a splendid audience 15th. The cordiality of their reception was not due to their rendition of this pleasing comedy, but to the fact that they have made many friends here. R. C. Hilliard and Nellie Vale as Mr. and Mrs. Younghusband carried off the honors of the evening. Messrs Noble, Stokum and Darling, and Miss Clark did fairly well. The others were tolerable. The costumes were conspicuous for their elegance. John L. Stoddard lectured on the Passion Play to a fair house 13th. The Rajah 23d and 26th.

New Haven Opera House: Of all the disgraceful exhibitions which I have had the misfortune to witness, none were more disgusting than that which I experienced at a performance given by Mr. Barney McAuley 13th. When sometime, after 8 o'clock, the curtain arose on the first act of The Jerseyman, it became evident to the fortunately small audience present that something was wrong. It did not take long to convince the most unobserving of his auditors that Mr. McAuley was intoxicated, and not by success either. He began floundering about, repeated, transposed and omitted his lines in a way which caused most distressing breaks and absurd situations, and resulting in a presentation which a fair support found impossible to redeem by good acting. No doubt to provide for emergencies of this kind, each of those with whom he spoke had learned both parts. The ladies and gentlemen of the cast, whose disgust of the proceedings seemed depicted upon their countenances, walked bravely though unspiritedly through their parts, and recited sotto-voce his lines to the burly comedian whose failure to catch his cue, long pauses, stupid gaze toward an interrogator, repetitions and wholesale blundering caused some to laugh, others to leave the theatre, and the rest to feel thoroughly disgusted. It was nauseating. Under these circumstances the far from brilliant playing of the cast is quite excusable, and I heartily sympathized with Nellie Pierce, who, especially, was subject to this indignity of a person who by such conduct dishonors himself and lowers the tone of the profession of which he is a member. "What ails Mr. McAuley?" I inquired after the first act of the gentleman in the lobby who handles the paste-boards. "Why, isn't he straight?" he asked; "he ought to be for he hasn't left the theatre this afternoon." If such behavior is characteristic of Mr. Barney McAuley, the sooner managers of respectable theatres know it, the better.

Grand Opera House (Clark Peck, manager): A fair has been in progress and a similar attraction has the house engaged for the rest of the week.

American Theatre (Press Eldridge manager): According to the management, business has been excellent, but the house which greeted enterprising Manager Eldridge at his benefit Friday last, must have convinced him that his friends are not few, and his labors to maintain a respectable variety theatre are appreciated. This week, Davene's Allied attractions.

Items: Wallingford, Ct., is to have a $10,000 Opera House.—Mrs. Press Eldridge (Lou Sanford) has been seriously ill, but is now convalescing.—Lizzie C. Gaffney, of this city, assumes the leading role in an opera to be produced in Hartford, 25th.—The last of the chamber concerts will be given at the Athenæum 23th.—Hannibal A. Williams, the Elocutionist, appears at the above hall some time in the near future.—The New Haven Order of Elks were called upon to perform their first sad duties last week, when they made all arrangements for the burial of a member, Charles R. Spaulding, who suicided.—There are weekly German plays at Germania Hall.

MERIDEN.

Meriden Opera House, (T. H. Delevan, manager): Mr. and Mrs. Joe Allen in A Sister's Oath 13th and 14th; poor house 13th; did not appear 16th. The Romany Rye was presented in fine style 17th; first time here. The co. without an exception was good, and met with a hearty reception. Walter L. Dennis as Jack Hearne, and Mrs. W. G. Jones as Mother Shipton were recalled with great applause. There is but one regret—that the co. did not remain two or three nights. A $400 house.

Item: In the cellar scene, where Jack is entreating the bag to set him free, an absorbed sympathizer in the audience impulsively shouted, "Let him go!" This caused considerable laughter and applause. The sympathizer wilted. "Let him go!" is the very latest here.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Romany Rye, 14th, to one of the largest business receipts of the season. The production of this drama was one of the best ever seen in this place. Messrs. Dennis as Jack Hearne and Martin as Hugo Knivett carried off the honors. J. H. Huntley and F. M. Jordon portrayed their characters in an excellent manner. Mrs. W. G. Jones as Mother Shipton was very fine. The rest of the cast unusually strong. Denman Thompson, 15th, to medium house; stormy weather. Special mention must be made of his orchestra, without exception one of the best ever heard here.

BRIDGEPORT.

Hawes' Opera House (E. H. Hawes, proprietor and manager): Romany Rye, to fair houses, 13th, 14th. Emily Rigl, in Planter's Wife, to fair business, 21st. Black Flag, 28th, 29th.

NEW BRITAIN.

Grand Opera House (C. B. Palmer, manager): Fun on the Bristol gave general satisfaction 14th to fair house, Mr. and Mrs. Joe Allen and co. playing (or rather trying to play) A Sister's Oath succeeded in drawing about seventy-five people 17th.

Items: The Sister's Oath co. went to pieces here 17th, and had to lay over two days waiting for money enough to carry them home. A Meriden hotel man captured Jay at the box-office for an unpaid board-bill. The hotel proprietor here got only an I. O. U.—The Armory Skating Rink was burned 17th about an hour after the close of one of the most successful nights of the season. Manager Charles L. Hopson was insured for $1,000, about two-thirds of his loss. John Hanna, owner of the building, also stockholder, and for one season manager of the Opera House, will immediately rebuild on a larger scale. He was fully insured. Manager Hopson was formerly Tax Mexico representative in Worcester, Mass., his home. He is engaged in the hotel business during the Summer months at Falmouth, Mass.—The Strickland House, where all theatrical cos. stay while here, has changed hands. Gilbert Johnson, of Norwich, took possession 1st.

## DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Edwin Thorne did a fair business last week in Black Flag. Houses rather heavy at top. Emma Abbott opens in La Sonnambula and fourth act of Trovatore. Linda and Barber of Seville are the new operas to be given. Lizzie Evans next week in g's Ferry, first night for Manager Kinsley's benefit.

Ford's Opera House (John T. Ford, manager): Mlle. Rhea closed a brilliant and successful engagement Saturday evening with A Terrible Woman and Jeanne the Cadichon. This charming actress added to her popularity with our people and left everyone wishing that her stay had been longer. Two-Two and School for Scandal were the other plays—new to her repertoire—presented. This week, Patterson's co. in Queen's Lace Handkerchief. Next week, The Rajah.

Theatre Comique (T. J. Sutcliffe, manager): Baked Alive and An Uproar in a Photograph Gallery this week.

Items: After next week the amateurs, who have been preparing various plays, take possession of the theatre.—The Barrett Club will give Stylish Dan Cupid de Bacon and Our Boys. Pupils of Mrs. A. P. Mack will present Adrienne.—Mlle. Rhea was overwhelmed with social attentions during her stay, the ladies being most enthusiastic. Lovely flowers greeted her at each performance.—Manager Chase added to the pleasing impression made on former visits, and every one who meets him wishes him a continuance of his present success.—Blanche Chapman and George Denham are in the city.—The President attended several of Rhea's performances.—The Fay Templeton co. come to Ford's week of May 26.—G. W. Cable's readings at Congregational Church drew small but well-pleased audiences.—The St. Cecilia Quartette concert 13th was most enjoyable. Minnie Swan and Mrs. Annie Louise Powell sang Mercadante's "Il Guicamento."—Gustave Feuberg, the artist, and brother of Harold Feuberg, has written a very clever little comedy entitled My Daughter Paints. It was presented by amateurs at Marini's Hall, 16th.—Sousa's Dreamer will be produced at the National May 1.—La Petite Louise Margaret, a little girl, eleven years of age, who has a remarkable voice, appears in a farewell concert Tuesday evening. She expects to go to Philadelphia next week to sing with the Abbey Opera co.

## GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): The season formally closed with a satisfactory performance by the Thatcher, Primrose and West Minstrels, to a crowded house. Sixty-five cos. have appeared on the boards of this house.

## ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Sam Lucas' Colored Opera co. presented The Dude, 12th, to a small audience. Entertainment of very little merit. Pat Rooney and co., 13th, to a crowded house. Stetson's co. in Monte Cristo, 18th and 19th, to good business.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Rose Eytinge, supported by Cyril Searle and a strong co., presented Felicia; or, A Woman's Love, in a very creditable manner, to the satisfaction of all, 18th. Evans, Bryant and Hoey's Meteors to very good business, 19th. Leon and Cushman co. 26th.

## INDIANA.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): A large audience greeted James O'Neill in Monte Cristo, 17th. The play, with its magnificent cast, was highly appreciated.

KOKOMO.

Opera House (H. E. Henderson, manager): Flora Moore's Bunch of Keys co. played to one of the biggest houses of the season, 15th, giving great satisfaction. The audience fairly yelled with delight at the innumerable funny climaxes. Nobody's Claim, No. 1, 20th, to small house, giving a good show. John Dyllyn and and Frank Lawton's Specialties were received with marked favor. Leon and Cushman's Serenaders 24th; Draper's Uncle Tom 29th; Mattie Vickers May 6.

RICHMOND.

Park Opera House (Dobbins Brothers, managers): Roland Reed, in Cheek, failed to draw, 15th. Performance satisfactory. The Tourists, to light business, 16th. Draper's Uncle Tom 26th.

Grand Opera House (Bradbury and Son, managers): Frank Mayo, in Davy Crockett, to moderate business only, 17th. Co. very good.

PERU.

Opera House (Charles M. Emerick, manager): Dudley McAdow's Bunch of Keys drew a large and fashionable audience 16th. Both co. and play gave the best of satisfaction. Peru favorites, Cal Wagner's Minstrels, May 1.

VALPARAISO.

Grand Opera House (E. Quatermass and Co., managers): Bella Moore, 15th, to good business, giving great satisfaction.

Academy of Music (James M. McGill, manager): San Ah-Bruh, the Burmese Humorist and Oriental Impersonator, is papered for May 2. Brooks and Dayton's co., in Muldoon's Picnic, appeared 21st. Hi Henry's Minstrels 28th.

SOUTH BEND.

Gould's Opera House (Freund and Elbel, managers): The Flora Moore Bunch of Keys co. played a return engagement before a crowded house, 16th. Camilla Urso Concert co., under the management of Mills and Marsh, is billed for to-night (19th). Fair house in prospect.

Item: Work has begun on the new Oliver Opera House, which when completed will have cost $200,000, and will be the finest building of the kind in the State.

SHELBYVILLE.

Gorton's New Orleans Minstrels played to a large house 18th. Performance first-class.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): Flora Moore's Bunch of Keys filled the house, 14th. Star and co. give the funniest possible rendition of the sparkling little comedy. Roland Reed, in Cheek, drew small house, 16th, which unfortunately dampened the ardor of the actors. He has a co. far above the average.

MUNCIE

Wyser's Opera House (H. R. Wyser, manager): Jesse James co. 9th, to large house, and gave very good satisfaction. Stage here is hardly large enough to allow the horses fair play. Mat Brennan's Comedy co., 14th, to fair business. Gave better satisfaction than on their former appearance. Mr. Brennan himself played the part of Professor. The ladies of the co. are especially worthy of praise.

## IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): One of the largest audiences of the season greeted the Kate Claxton co., 16th, when Sea of Ice was presented. The play was well put on, and the applause was frequent and enthusiastic. Two Orphans, 17th, also drew a large house. Vincent and Ryan, 21st; Evans, Bryant and Hoey's Meteors, 26th.

Item: Kate Claxton met with what might have been a serious accident, 16th. While out riding with Miss Cohen and two gentleman escorts, her horse became frightened and threw her off; but she escaped without injury. The ladies returned to their hotel on foot.

DES MOINES.

Moore's Grand Opera House (W. W. Moore, manager): The remnants of a minstrel party, under the name of Heywood's Specialty co., played an unadvertised engagement of one night, 16th, realizing about enough for a temporary life preserver. Meteors, 23th.

Foster's Opera House (William Foster, manager): Gus Williams, as One of the Finest, met with a hearty reception at the hands of a large audience, 17th. The points of the play were highly applauded.

DUBUQUE.

Opera House (Duncan and Waller, managers): Gus Williams as Captain John Mishler, in One of the Finest, gave one of the most pleasing entertainments of the season, 13th, to fair business. Bad weather kept many away. The support is very good. Vincent's Western Wonders, 20th; Whims comb., 24th; Pat Rooney, May 1.

Item: The May Festival committee on tickets are meeting with unlooked-for success.

## KANSAS.

PARSONS.

Edwards' Opera House (McKim and Baird, managers): Peck's Bad Boy, 15th, the largest house of the season; but failed to give satisfaction. Nashville Students booked for May 9.

WICHITA.

Turner's Opera House (L. A. Ash, manager): Donavin's Tennesseans appeared 11th to good house. Atkinson's Peck's Bad Boy co. followed 12th, to an immense house, every seat being taken and standing room at a premium; comment unnecessary. Edwin Clifford's Dramatic co. were next in order, 14th, 15th and 16th, producing Galley Slave' Planter's Wife" and Davy Crockett!" This co., although not large, is composed of artists. Constance Stanley, the leading lady, and Edwin Clifford, principal support, are superior artists. The co. plays a return engagement in about two weeks.

Item: I had the pleasure of meeting Mr Clifford, and found him a very pleasant gentleman. He sends best regards to the Mirror.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Nothing since 11th. Laura J. Dainty in A Mountain Pink, billed for 21st and 22d.

Crawford's Opera House (L. M. Crawford, manager): On the 14th, Leavitt's European Specialty Congress, including The Four Shamrocks, the Hughes, and Lottie Elliott. The *Daily Capital* says it was the best show of the kind ever seen in Topeka, and it certainly was first-class in every feature. Professor Morris' Dog Show is billed for 21st. I sincerely hope it will be a failure financially, for I am not in sympathy with a brute who can talk and reason, but who has not enough intelligence to earn a living without depending on his cruelty toward other animals for his support.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Atkinson's Comedy co. appeared in Peck's Bad Boy to standing-room, 17th; Frankie Bishop as Henry Peck, and C. A. Waide as Schaffer, the Grocer were good; the rest of the co. did very well. Nothing further booked.

Item: The managers of the Southwestern Opera House circuit meet here 24th.

ATCHISON

Price's Opera House (I. M. Crawford, manager): M. B. Leavitt, with his Specialty co., gave a most enjoyable entertainment to a fair business, 14th. The slack-wire performance of Waisatta, and the Silbons in their bicycle riding and balancing, were simply marvellous. The whole co. were really excellent, and gave full satisfaction

## KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): John T. Raymond, assisted by a very good co., presented In Paradise, the first three nights of the week, to fair audiences, after which For Congress was put on, and drew packed houses. The latter piece is more a burlesque than a legitimate comedy, and while brim-full of fun and humor, it does not afford sufficient opportunity for Raymond to display his peculiar talents to advantage. As General Josiah Limber, the scheming, unscrupulous, good natured and visionary politician, Raymond kept his audiences in a constant roar. This week Roland Reed.

Buckingham Theatre (J. P. Whallen, proprietor): The St. Quinten Opera co. presented The Bohemian Girl, Pinafore, Islander, Mascotte and Madame Favart last week to good houses. Although there are no very remarkable voices in the co., the operas were rendered in creditable style, and seemed to please the audiences.

Items: The Kiralfys are working their old racket, and are trying to get out of their engagement here by claiming a mistake in the contract. There is a strange light in Marc Klaw's eyes, and the Kiralfys had better clear for action.—The local papers have recently made some pointed remarks about the management or mismanagement of Ariel Barney for John T. Raymond.

## LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hearne and Leonard, managers): Rose Eytinge gave her first performance of Rose Michel, 8th, to a very poor house. Cyril Searle as Pierre Michel was simply grand. Rest of co. very light. C. B. Bishop followed 10th to a fair house. He presented his highly enjoyable Widow Bedott, and with his usual success. Patience was rendered with great success by amateurs, 14th. Fair house. The coming event is the appearance of Charlotte Thompson in Jane Eyre, 25th, 26th. The manager expects the largest houses of the season.

## MAINE.

BANGOR.

Opera House (Frank A. Owen, manager): Callender's Minstrels, 11th, were greeted by an immense audience. The troupe is a strong one and the entertainment gave genuine satisfaction. Some novelties were introduced and the performance was quite free from stale and worn out jokes Gallagher, Gilmore and Gardner's Devil's Auction was presented, 17th and 18th, to good houses. The performance was one of the best of the kind that has ever been presented here. The co. is a good one and the scenery is especially fine. The ballet was an excellent one, being composed of pretty girls and very graceful dancers. Albert Martinetti, who assumes the part of Chaos, is one of the finest contortionists that has been seen here in some time. Mason and Lord, in their burlesque trapeze act, were excruciatingly funny and convulsed the audience. Damon and Pythias was presented, 18th, by the Joseph Procter comb., to a good house. Mr. Proctor, as Damon, was admirably supported by Frank A. Owen, of this city, who assumed the character of Pythias with an ease and naturalness which called forth frequent applause. This being Mr. Owen's first appearance as Pythias, and having had only one rehearsal, he played the part in a manner which showed thorough study. Nick of the Woods was played, 19th, to a fine house.

Norumbega Skating Rink: Fannie Newhall gave two of her charming exhibitions in fancy skating, 17th, to large audiences. Miss Newhall is a most daring and graceful skater, and she was greeted with rounds of applause.

PORTLAND.

Theatre (Frank Curtis, manager): Lizzie May Ulmer was formerly a member of a stock co. in our old theatre here, some years ago, and her always conscientious performances made her a great favorite with our theatre-goers. Consequently her appearance, 16th and 17th, as Carrots, in '49, and in her new play, Dad's Girl, was a most successful engagement, and the three performances were attended by large audiences. The lively star is surrounded by a good co., and in her new play from the pen of E. J. Swartz, which your New Haven correspondent has thoroughly reviewed, she has excellent opportunities for clever work. The piece will be a substantial edition to her repertoire, as soon as it has been well worked and the co. become familiar with their parts.

City Hall (Ira Stockbridge, manager): The Boston Juvenile Opera co. gave a matinee performance of Iolanthe in this manager's regular course, 19th, and an extra performance in the evening, to large audiences. The opera was neatly done by these juveniles and the choruses were well balanced and effective. The various principals were well up in their respective parts and did good work.

Lyceum (Charles E. Marwick, manager): Despite all counter attractions, the popularity of this house has been demonstrated in the audiences present throughout the week, and as long as the manager serves up to his patrons as good a show as he has this week his success is assured.

Items: Fast Day (17th) was a large day for amusements, for with a charity fair, two theatrical attractions and three skating rinks (at each of which was a holiday card), all fared well, and at several hundreds were turned away.—Ed. Swett, formerly manager of M. B. Curtis, is at home on a visit.—The East Deering Dramatic Club gave Coupon Bonds to a large audience at Freeport, 17th, and had a royal reception.—The "Dramatic Co." and "Micky" were assiduous in their hospitality toward The Devil's Auction, and made several "hits" on the contents thereof during its stay with us. Chandler's Band are having a new uniform from New York, to replace the one lost by fire recently.—J. H. Symonds, of this city, is playing an engagement at the Royal Museum, Toronto, and is meeting with great success.—Walter Bailey, formerly head usher at the theater, has returned and appears as much at home in his old position as of old.

## MARYLAND.

CUMBERLAND.

Academy of Music (Charles Saunders, manager): Minnie Hauk's Concert co. to a medium house, 16th. Co. failed to fill programme; people generally dissatisfied; dismissed the audience by turning down the gas. The stage manager called out: "They want you to go." There was no apology; no explanation, and as reserve tickets were $1.25, the people were somewhat indignant.

## MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Omey, manager): My Partner 14th, played, contrary to expectation, as the advance sale was very small, to about $400. The play holds its own well in public favor. Romany Rye, 24th, 25th; Bartholomew's Equine Paradox, 28th, week; Joseph Jefferson, May 7; Maggie Mitchell, 9th.

Items: There has been a large advance sale for The Rajah, which has never previously appeared here.—The recent presentation of The Drummer-Boy of Shiloh netted the Grand Army $411.00.

LYNN.

Music Hall (Rock and Bachert, managers): Baird's Minstrels 14th, gave a good show to a very poor house. Lew Benedict and Joe Hart were in good form, and the afterpiece, Colored Aristocracy, which is the comedietta A Cup of Tea, shortened and played in black, was very funny. Carrie Swain, 16th, in Morning Glory, to a fair house. The piece is a good one, and affords Miss Swain many opportunities to display her talents, both in a light and serious vein. Walter Lennox, of the support, was excellent in make-up and acting. Oliver Doud Byron in Ten Thousand Miles Away, 24th, to a top-heavy house. A young and gentlemanly actor like Byron should appear in better plays.

Items: Manager Rock has just returned from a short trip to New York and Washington.—The season at Music Hall will not close as early as that of last year.

MILFORD.

Music Hall (George L. Cook, manager): A splendid audience occupied every seat at Margaret Mather's thrilling impersonation of Leah, 16th. Advanced prices were charged, which swelled the receipts to figures—the largest for any single performance since opening night three years ago. Howarth's Hibernicas, 26th, and Lizzie May Ulmer, May 2.

Items: Frank Hennessy of Hennessy Brothers', was in town last week and left 25th for Cincinnati, to join Haverly's Mastodons, and will accompany them on their British tour.—Carrie Swain attended services at the Catholic Church here on Easter Sunday and contributed a greenback, which will doubtless be remembered at her next appearance. I had the pleasure of meeting J. M. Hill, Margaret Mather's good-looking and genial manager, who is not always with the co. He regards The Mirror as the best dramatic paper, and speaks in very flattering terms of its editor. Shortly after dinner, the day they were here, Mr. Hill offered a purse for the gentlemen of his co. to compete for on a foot-race of 250 yards, and his agent, Mr. Brady, won the prize; but the operation produced nausea and he lost his dinner.

CHELSEA.

Academy of Music (James B. Field, manager): Carrie Swain in her new piece, Morning Glory, to fair business, 25th. Black Flag, 6th; Nobody's Claim, 13th.

WORCESTER.

Theatre (Charles Wilkinson, manager): The season is fast drawing to a close here. The house was open only one night last week, when The Rajah was played to a very good house. Aldrich and Parker in My Partner, 19th, 20th; Joseph Jefferson, 23d.

Item: The management at the Rink have just concluded their booking in New York for the Summer season. Many improvements will be made for the comfort of patrons.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Baird's Minstrels made their second appearance this season, 15th, to the smallest house of the season. Severe storm raging. Entertainment first-class in every respect. In justice to the management I will state that the performance was given in its entirety, not an act being cut or omitted. Carrie Swain, 17th, under the local management of S. M. Noyes and Co., to immense business. Although her new piece is the poorest in her repertoire, yet her songs and dances seldom fail to please. Oliver Doud Byron, 23d; Maggie Mitchell, May 2.

WALTHAM.

Music Hall (T. P. Smith, manager): Margaret Mather appeared as Iolia, in The Hunchback, 19th, to the largest audience of the season. She was highly successful in pleasing her auditors. Barlow-Wilson Minstrels, 24th.

FALL RIVER.

Academy of Music: Aldrich and Parker, 20th, in My Partner, to a large house. Co. good. Emma Thursby Concert co., 27th, to small but well-pleased audience. The Choral Union was to have sung the oratorio of The Creation, 28th, but were obliged to postpone it owing to the illness of Miss Hamlin, one of the soloists. It will probably be given May 26. Carrie Swain, in her new play, Morning Glory, to large and disappointed audience. The play is a mess of rubbish. If Miss Swain wishes to retain her hard-earned reputation she should shelve "Gib," at once. Equine Paradox, 31st, week; Fun on the Bristol, 29th; Joseph Jefferson, May 6; Joseph Murphy, 9th.

Items: Charles Pearson retires from the stage at the close of the season.—John D. Mishler was in town 26th.—I understand that Carrie Swain intends to curtail expenses next season by engaging a cheaper co., which is, I think, a great mistake.—Fred. G. Mosher plays the part of the villain in Morning Glory.—I spent a pleasant half hour on the stage with the Thursby party, and at the close of the concert adjourned to the hotel with the gentlemen members, where the remainder of the evening was spent in an agreeable manner. Miss Thursby is a most pleasing lady.—A severe cold caused Miss Thursby to labor under a disadvantage. Mr. Glover, the tenor, is a jolly good fellow, to whom I am indebted to for favors.—The Chevalier De Kontski and Mr. Strakosch are both very courteous gentlemen to meet.

LOWELL.

Nothing of moment to report. W. H. Southard has left Phoss McAllister's co. and joined the Mountain Pink comb. P. C. Shortis, of Baird's Minstrels, is seriously ill with malarial fever at his home in Boston.

TAUNTON.

Music Hall (A. B. White, proprietor): Margaret Mather, in Leah, 26th, to the largest and most fashionable audience of the season. Her acting was truly grand, but the audience did not seem to warm up to the occasion until the end of the third act, when she was recalled, and again after the fourth act, when she received a perfect ovation. Lizzie May Ulmer, in Dad's Girl, 26th; Barlow-Wilson Minstrels, 29th; Maggie Mitchell, May 2; Joseph Murphy, 10th.

## MICHIGAN.

DETROIT.

White's Grand Theatre (Charles O. White, manager): Bartley Campbell's Galley Slave attracted large audiences week of 14th, and gave great satisfaction. The co. was the same that presented White Slave, last week. George Maxwell's military drama, Libby Prison, will be given for the benefit of the G. A. R. posts in this city week of 21st.

Detroit Opera House (Charles A. Shaw, manager): Professor Cromwell, with his great art entertainments, did an excellent business week of 14th. Julma, week of 21st.

Grand Opera House (C. J. Whitney, manager): Dr. S. M. Landis attempted to play Hamlet, Richard III. and Dick Shaw, 13th and 18th. He succeeded in giving Hamlet on the 13th, to a good house, but when he tried Richard III. the audience laughed him off the stage, and were very liberal with hen and other fruit. The Doctor was billed to play Saturday night, but Manager Whitney would not allow it. It is to be hoped that he is (dramatically) squelched. Salsbury's Troubadours, 28th, 29th and 30th.

Items: Treasurer John Davidson, of the Detroit Opera House—one of the most popular men in the city—takes a benefit May 12, when the Wilbur Opera co. will do The Prince Consort.

JACKSON.

Barrett's Circus comes May 24. Mr. M. Tobin stopped over Sunday with the boys. Mike is a Jacksonian.

MANISTEE.

Scandinavian Opera House (Erick Johansen, manager): Nobody's Claim to fair house, 15th.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Barry and Fay in Irish Aristocracy 16th to a large house.

GRAND RAPIDS.

The only dramatic event of last week was the appearance of Thomas W. Keene as Richelieu at Powers', 16th. The audience was a very large one, representing about $650, and were much pleased with the star's portrayal of this trying character. The co. is, in the main, mediocre, but Mr. Ahrendt as Joseph and Mr. Hager as De Mauprat did their parts acceptably. Robson and Crane, May 7.

At Redmond's Grand, Rehan's 7-20-8 co., 25th, 26th, and Salsbury's Troubadours, May 3.

FLINT.

Music Hall (Thayer and Page, managers): Nobody's Claim played to fair house 13th. Barry and Fay, in Irish Aristocracy, gave their usual pleasing and laughable entertainment to good house 19th. Baird's Mammoth Minstrels, 21st, to good business. Bunch of Keys, 24th; Wilbur Comic Opera co. 26th.

## MISSOURI.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager): The St. Quinten Opera co. concluded its engagement, 12th, with Madame Favart, to good business, and gave a fine performance. Kate Claxton and co., 14th, 15th, in Sea of Ice and Two Orphans, to good business. Splendid co. and gave great satisfaction. Of the support especially worthy of mention are Margaret Claxton, Miss Vadera, Little Lottie Lego, Harry Thompson and Donald Robertson. M. B. Leavitt's European Specialty co. to good business, 16th. A very good variety performance; some of the specialties were really fine. James O'Neill in Monte Cristo, 19th, 20th; Evans, Hoey and Hardie's Meteors, May 1; Thomas W. Keene, 5th; Hearts of Oak, 12th; Modjeska, 13th; John T. Raymond, 14th.

Items: Miss St. Quinten, of the St. Quinten Opera co., is by far the best comic opera star that has ever twinkled in this city. She is a very pleasing actress, and, what is considered here an strange, is a comic opera star, has a good voice and knows how to use it to good effect. Miss St. Quinten is to be credited with having created a very favorable impression.—Little Lottie Lego, of the Claxton co., is the brightest child-actress that has ever appeared on the boards of our opera house. She was greeted with a double encore.—The handsome W. L. Lykens (late assistant manager of Tootle's Opera House, but now manager of the St. Quinten co.) has cause to feel proud of the way his numerous friends turned out on the occasion of his benefit, 13th, notwithstanding the inclemency of the weather.—When the changes in the St. Quinten co. are all made and the new members become accustomed to their parts, Manager Craig will have an opera co. that he can justly take pride in.—George C. Smith now has charge of the opera house as local representative. The profession will find him a pleasant gentleman to have business dealings with.—John B. Doris' Circus opens the season May 5, and on the following day comes W. W. Cole, followed, 8th, by Sells Brothers.

NEVADA.

Moore's Opera House (H. C. Moore, manager): Peck's Bad Boy co. No. 2 to one of the largest audiences of the season, 18th. The play was highly appreciated by the small boys, but was quite tedious to the older persons present.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): In spite of the bad weather, the McCaull Opera co. drew good audiences week of 14th. This speaks well for the co., and shows that the people appreciate a change from the spectacular melodramas which have held almost full sway at our houses for some time. The Beggar Student was presented the first three nights and Saturday matinee; Prince Methusalem the last three nights. Week of 21st we have John Stetson's Monte Cristo co., with James O'Neill as leading character.

Gillis Opera House (Corydon F. Craig, manager): The only attraction week of 14th was M. B. Leavitt's European Specialty co., 18th, 19th. Among those worthy of special mention are the Seilmers, in their difficult and fancy bicycle riding; Fred Mathews, song-and-dance artist, in his specialty; facial contortions and elastic dances kept the house in a constant uproar, and was called before the curtain several times; Waisatta the Lady of the High Wire is certainly the king of the high-wire artists. This is the best specialty co. that has ever visited this city. We have W. J. Scanlan, in Bartley Campbell's play, Friend and Foe, next, and, 25th, 26th.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): A commercially good audience greeted at the matinee at Peck's Bad Boy, 19th. W. J. Scanlan comes in Friend and Foe, 25th, and Hazel Kirke to-night.

LOUISIANA.

Bryant Opera House (Ed. A. Glenn and Co., managers): Pat Rooney's co. came, 19th, to a good house, giving a fine variety performance. Peck's Bad Boy, 25th; Sanger's Bunch of Keys, May 3.

SPRINGFIELD.

Mansfield's Opera House (C. E. Dubbs, manager): Professor Andrew's comb. in gift entertainment, week of 14th, to big business. Nashville Students, 18th; Keller's London Mystery, May 6, 7.

## MINNESOTA.

ST. PAUL.

Grand Opera House (L. M. Scott, manager): Following the exceedingly large business done by the Boston Ideals, Wagner's A Partner co. drew fair houses 14th, 15th and 16th. An amusing performance, consisting of burlesque gymnasium, Bennett E. Graham's imitations of Price, Barrett and Irving were finely given, displaying great versatility, among the hearty plaudits of appreciative audiences. Helen Lowell, an attractive and pleasing artiste; Sophie Hammell, a very clever soubrette; Emily Maynard and James Barton, in their several roles, met with flattering approbation. Remainder, 17th, 18th, 19th and matinee, drew very fair houses. Billie Beavers admirably sustained the role of Ramsdale. Lizzie Stacey as Mrs. Rogers, Minnie Wagner as Nora Desmond, W. H. Compton as Elbert Rogers, Charles B. Wathen as Dave Hardy, and G. W. Pendleton as Jack Desmond, very acceptably filled their several roles. Bunch of Keys co. 24th, 25th, 26th.

Items: Olympic Theatre, closed-week 12th, will reopen week of 21st, with Ida Siddons' Parisian Romance.—Stage gossip has it that Robert G. Graham and pretty Helen Lowell, of the Wagner, will marry. A Partner co. are soon to be married.—Genial Joseph Arthur, of the Bunch of Keys co., is in town.

MINNEAPOLIS.

Grand Opera House (J. F. Cordin, manager): Remarkable, which is comparatively new here, drew fair small houses 13th, 14th, 15th. In the former Barton co., playing Wanted—A Partner, I was agreeably surprised. At their opening, 13th, I found, to my cost, a small house, but a bright, sparkling vehicle to the way of a play, and the following week people talked along for Sir Robert P. Goodson, Harry Bryant, Leo Randall, John Gilbert, Helen Lowell and Emily Maynard. They play with spirit, sing sweetly and, in short, give one of the most amusing entertainments I have seen of late. Being myself pleased, I commend them to all who desire to have it did.

Pence Opera House (H. Benham, manager): This week's engagement of the Baxter Dramatic co. has been by far the most profitable, if not the best, at this house for four months. Full houses at every one of the eight performances. The bill, while showing nothing new or at all startling, is good enough. Alice Townsend, Ollie Zindle, and Howe and Carter make up the best parts.

Theatre Comique (James Wheeler, manager): The usual long variety bill, always with some excellent features, and fair sized audiences every night.

Items: Billy Robinson, business-agent ahead of Lavitt's co., came near shelling off this mortal coil Thursday evening. He drank from a property bottle in which lead solution had been standing, and was taken violently ill.—I want to give you a grand old-fashioned cussed. The story goes that Bob Graham and Joseph Arthur made a bet in New York by which Graham was to be married when they next met. The meeting took place in this vicinity, and Graham at once proposed to Helen Lowell and was promptly accepted. Their manager says Miss Lowell verified this story, as he subsequently found it to the New York papers and friends, and the Associated Press started it, and it (the romance) of course came off on the stage at St. Paul. It did not, and now Miss Lowell is emphatically denying the whole story, while Graham is receiving telegrams as follows: "Bully! If married, old boy, accept congratulations." Funny mind such advertising is not creditable to Mr. Graham or Miss Lowell, and is an unpardonable as most which was attributed to Laurence Barrett some time since.

STILLWATER.

Grand Opera House (E. W. Dunbar, manager): Esmeralda was presented 12th to poor house, as people were waiting for the Boston Ideal, the announcement was good. Boston Ideal Opera co., in Mountebanks, 14th, drew a large and fashionable audience, and were well received. Boucicault's Forbidden, 17th, in his Pass in a Pool, were poorly patronized; but the performance was very creditable.

WINONA.

Philharmonic Hall (Grey and Russell, managers): J. R. Waite's Comedy co. in Broken Locket and The French Spy played to poor houses, 12th, 13th and 14th. Fair show for small towns.

## NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Leavitt's Special

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## MIRROR LETTER-LIST.

Armstrong's Minstrels (2)
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Archer, Joseph
Andrews, Chas. L.
Aldrich and Parker
Anderson, W. C.
Bowers, D. P. Mrs.
Barnard, Miss Fannie
Brennan, Matt
Baum, John W.
Barrows, J. O.
Burton, Jas.
Butler, Will (2)
Barry, Edwin
Bangs, Frank
Bayley, Fred (2)
Blakeslee, J. W.
Brown, E. B.
Browne, J. H.
Beresford, Jean (2)
Beatty, J. F. (2)
Beechler, Ella
Bannerman, Lawrence
Burke, W. J.
Burt, Jessie
Bixley, T. W. H.
Bloom, Ed. L. (2)
Blanche, Kate
Bryton, Fred.
Bayard, Emily (2)
Booth, Edwin
Barnes, Elliott
Bibby, Frank L.
Bowles, A. H.
Bailey, L.
Cline, Carver B.
Clarke, Eli (2)
Conley, Fannie
Chisnell, C. A.
Cordova, Harry
Cortland, Grace
Coddington, J. P.
Chaves, Lottie
Colby, A. B.
Cutting, C. H.
Clarke, Harry G.
Carpenter, L. M. (2)
Cook, Ch. E.
Claiven, Laura
Collins, Jas. T. (2)
Corbett, Helen (2)
Coote, Robert
Cushman, Harry
Corson, Emma (2)
Cocke, James
Clancy, Laura
Cherie, Adelaide (2)
Carey, Thomas
Campbell, Bartley (2)
Curtis, M. B. (2)
Clark, Martin
Chambers, C. F.
Collins, J. J. (2)
Cook, William
Carlisle, George F.
Cumming, Miss Addie
Cooper, Fred
Day, E. M.
Dunbar, Al
Dalby, Fred
Donovan, W. H.
DeWitt, L. O.
Davis, W. G.
Dunbar, Geo. B.
Dearborn, Miss A.
Drayton, O. (2)
Dickerson, Anna E.
Donaldson, Mamie
Davis, Maud
Davenport, Louise (2)
Delmel, Annie
De Bang, Johan G.
Defame, Mme.
De Verona, Frank (2)
D'Arcy, H. A.
Denham, George
Davis, Frank L.
Esler, B. Morgan
Eaton, Harry
Eytinge, Rose
Edmonds, Leslie
Earle, Miss Mattie
Eames, A. W.
Farmer, Harry. (2)
Fenwick, Emilie
Fleming, Marion
Fry Concert co.
Ferguson, Robt. V.
Foote, Richard (3)
Freeley, Miss E. R.
Forbes, Chas.
French Spy Troupe, agt.
Fiske, W.
Fagan, Barney
Fitzgerald, Thos. F.
Fortescue, Geo.
Ford, Chas. E.
Fay, Annie E.
Ferrel, Owen
Ferguson, W. J.
Fisher, George E.
Fisher, Charles F.
Graves, C. L. (2)
Gray, Miss Ethel
Galloway, Geo. N. (2)
Gerald, Miss Florence
Gill, Wm. (2)
Gould, L. W.
Goss, Wm. P.
Gigantean Minstrels (mgr.)
Grosse, Chas. H.
Gibson, Mr. (Gibson and Barney
Goldthwaite, Mrs. Owen
Gill, Mrs. Wm.
Grey, W. B.
Goldwaite, Dora
Gillmet, James M.
Gilfillan, Wm. A.
Hopkins, Daniel B.
Harrison, Frank
Hill, Burton (2)
Hudson, P. G.
Hoge, Will H.
Hunt, Minnie
Harold, Donald (2)
Hall, Pauline (2)
Hunter, Fred.
Hall, Flora
Hamlin, Belle
Hall, F. D.
Hanson, Sarah
Hardenbrook, H. M.
Hardman, G. L.
Haworth, John
Hanson, Fred.
Hoyt, Chas. H.
Hoyt, Charles (2)
Hoyt, J. R.
Hoyt, Julia
Hoyt, Ed.
Hoyt, Charles W.
Jefferson, Joseph
Johnson, J. P.
Kiraly, I. (2)
Kimball, Alice
Kirk, J. S. (2)
Kennett, Brin
King, W. G.
Kelsey, Lillie
Kasson, A. J.
Kroe, Chas.
Kidder, Chas. (2)
King, De Loss
Keyes, Col. D. A.
Kelly, W. W.
Lorella, Fred.
Lutz, Jas. A.
Little, R. A.
Lestrang, F. A.
Lindsay, Dr. J.
Lee, Amy
Lane, Ed. H. (3)
Lamar, Marion (2)
Leonard, Adele
Lindley, Harry
Lee, Lillian
Leone, H.
Lyons, H.
Morris, Clara
Maddox, Maggie
Moore, Maud
Mack, Fannie B.
Murray, Herbert S.
Melville, W. T.
Malley, J. E., jr.
Manley, Ronald, Miss
Mortimer, Ned
Malley, Wm.
Meloenor, Etta.
Mack, J. H.
Mountaine, Fanny (2)
McConnell, Dean (2)
Marston, L.
McElroy, J. E.
Mon, Miss L. (2)
Miller, Ch. A.
May, Ida
Mills, Geo. C.
Mayo, Edwin F.
Mulford, W. A.
Morgan, D. H. (2)
Malpas, John T.
Markham, H. M.
Marbury, Chas. (2)
Mason, Chas.
Magee, J. J.
McKee Rankin
Montague, F. D.
Maddern, Minnie
Maxwell, Mary
Marks, Ted D.
Mason, E. C.
McDowell, E. A.
Morris, W. W.
Mayer, Marcus
Morrison, Lewis (2)
Nolan, Lizzie
Newborough, W. H.
Owen, Walter
Pouillet, George E. (2)
Potter, F. W.
Pudden, G. E.
Post, Lilly (2)
Phanzaya, Fred.
Paul, F. W. (2)
Piggott, Sol
Pearson, Harry
Palmer, Minnie
Pendy, John
Parker, E. J.
Price, Edwin H.
Power, W. H.
Perkins, Walter
Paddock, Mr.
Purdue, Charles T.
Ryan, Rella
Randall, Robert R.
Rosenbaum, E.
Rose, Adelaide
Reichman, J. L.
Rhoden, John F.
Rogers, Katherine (2)
Ross, Willis (2)
Roberts, C. W.
Reynolds, John (3)
Roberts, Mrs. Fred.
Ransome, J. A.
Roberts, E. M.
Stymon, J. L.
Stoddard, A. E. (2)
Schewell, Mrs. Rose
Stevens, E. A. (2)
Stockton, Ella
Smith Comedy co.
Steven, Fannie
Schwab, Fred
Spencer, A. D.
St. Elmir, Thos. A.
Sheridan, W. E. (2)
Scheur, Charles
Slavin and Smith
Sternberg, Constantine
Stanhope, Miss
Smith, C. H.
Samuels, Miss Ray
Steen, Nellie
Smith, George L.
Shea, Wm.
Schlund, Charles F.
Scofield, G. H. F. M.
Stein, Charles J.
Symmons, A. H.
Starr, Hattie
Temple, Miss Nic.
Temple, Miss N. (2)
Thurnet, Ed.
Tracy, Helen (2)
Taylor, Mrs. F. W.
Thompson, Adelaide
Temple, Rose
Taylor, H. S.
Thropp, Mrs. Lou
Tannehill, E. D.
Tillotson, J. K. (2)
Van Heyck, Sara (2)
Ventura, Signor I
Vane, Sadie
Van Osten, E. L.
Valentine, Madge
Vincent, Charles T.
Vincent, Eva
Wilson, George
Wilson, Ella
Wilbur, A. R.
Weber, Lizzie
Whitney, J. F.
Woodall, W. B.
Wahon, Harry
Wilson, C. T.
Ward, Miss Geneva
Webster, A. C. (2)
Wilson, Miss E. T.
Wilson, Kate
Wolf, G.
Williams, Gus
Wilbur Opera Co.
Washburn, L. W.
Wills, Frank M.
Wellington, Ed.
White, Wm.
Weed, Harry
Waterman, A. R.
Williams, Barton (2)
Warren, R.
Willis, Bertie
White, Maud (2)
Wein, L. H.
Young, Miss May

## An Interesting Decision.

A case parallel to that brought by Stevenson and Curtis against Mrs. Langtry has been recently tried in England before Vice-Chancellor Sir James Bacon. It appears that the manager of the Theatre Royal, Sunderland, had entered into an agreement to play the Royal English Opera company at his house for twelve nights after a specified date. The director of this company afterward transferred his interest in the troupe to a firm of managers, who declined to fill the Sunderland time unless they were guaranteed a certain sum not mentioned in the contract. The manager of the Theatre Royal declined to accede to this demand and sued for an injunction restraining the opera people from appearing in Sunderland at any other theatre than his own. The Vice-Chancellor decided that the agreement entered into by the manager of the company was not binding upon the persons to whom he had disposed of his interest, and the application of the plaintiff was therefore dismissed with costs.

This proves that Mrs. Langtry, in refusing to keep a contract with Stevenson and Curtis made between her and their predecessors, Mr. and Mrs. Rankin, simply exercised her rights. When a manager who has made an engagement seeks to transfer it to another he must first get the consent of all parties engaged to the new subrogation. In other words, when a change of management is effected, contracts made previously, for future fulfillment, are not binding unless ratified by the combination manager whose interests are involved.

## Provincial Envy.

Greatness in any direction is invariably productive of envy or malice, so it is not in the least singular that the vastness of theatrical interests in the Metropolis is viewed with jealous eyes by the press in certain flourishing provincial cities.

The Boston writer says we have not that everlasting "culchaw" which is at once the Hub's pride and glory. The Chicago journalist finds us wanting in the enterprise which distinguishes his native city. The Cincinnati editor exultantly points to the Dramatic Festival business and asserts his town's superiority over ours in the matter of public spirit. The Philadelphia commentator insinuates, with a sneer, that here there is a commercial fog thrown over things dramatic not to be observed in the clear atmosphere of the Quaker City.

But these taunts, like all others that are of envious growth, have no foundation whatever. In New York, art, finding the most liberal encouragement, has arrived at the highest stage of development. Not only in commerce, wealth and social progress, but in the dramatic field, this city leads, and it will continue at the fore so long as it remains the Metropolis and its less mammoth sisters remain provincial. Here the best stock companies are nurtured; elsewhere they find no permanent support. Here are incubated and equipped the organizations that supply the whole continent with theatrical recreation. To this centre are drawn the finest actors of native and foreign reputation. Here there is relatively more money expended annually upon public amusements than in any community in the land. To put it briefly, New York in dramatic matters, as in all other things, is, and probably always will be, at the top of the American heap. We can afford, therefore, to waste a good-natured smile on the frequent wails of our provincial contemporaries.

## A Legal Point to Consider.

The manager of a company now playing in this city not long ago produced a new play at the Fifth Avenue Theatre. All the papers, save one, spoke in terms more or less commendatory of it. The exception was the *Evening Post*, which printed an article violently condemning the drama and its presentation. The manager was curious to learn the cause of this entirely exceptional criticism. He made an investigation that revealed some interesting facts. It was found that the *Post* writer left the theatre after the first act of the play and did not return. Naturally the manager waxed exceeding wroth, and had not friends assured him that the *Post*, having a limited circulation, could not injure the receipts of his attraction to any appreciable extent, he would have demanded the publication of a genuine review of the play by the unguarded critic; or, in the event of refusal, would have exposed him in the papers.

In connection with this matter a nice legal point arises, which we believe has never been taken into court, and that is whether a paper which damages the business of a manager by publishing an adverse criticism written by a critic who, through malice or wanton neglectfulness, has failed to witness enough of the piece to form a just opinion of its faults or merits, cannot be worsted in a suit brought for libel. We should like to see this matter settled by a test case. If responsibility were established the critics would probably attend to their duties with greater conscientiousness than they do, if the example furnished by the *Post* writer may be accepted as a specimen of the way criticisms are prepared.

## Personal.

BARKER.—This is a portrait of Eva Barker (Mrs. Charles Frew), who is in town and ready to accept an engagement for juvenile parts.

HOWARD.—Sidney Howard sails for England shortly.

KILDAY.—Frank Kilday is going to Europe —next year.

LYSTER.—Fred. Lyster has sold a play to Minnie Palmer.

MCCAULL.—Colonel John A. McCaull goes to Europe early in May.

LATHAM.—Emma Latham is convalescing from her recent severe illness.

ARTHUR.—Lilford Arthur will shortly sail for England. He is to come back next Fall.

PERUGINI.—Signor Perugini leaves for Europe by the *Normandie* on May 21.

MORRIS.—Clara Morris has been on the road but a week, and is ailing already.

IRVING.—After all, Henry Irving will depart from these shores without appearing in Hamlet.

CARLETON.—William T. Carleton will not be a member of McCaull's company next season.

BRYTON.—Fred. Bryton has been visiting McKee Rankin at the latter's place in Michigan.

DANIELS.—Frank Daniels has made a great hit in A Rag Baby. The sayings of Old Sport are becoming current.

MCHENRY.—John Webster and his wife (Nellie McHenry) will summer at their country-seat in the Highlands.

PALMER.—According to latest advices, it would seem that A. M. Palmer will settle down in London permanently.

JARRETT.—Henry C. Jarrett returns from abroad in August. He will put an attraction on the road next season.

STANHOPE.—Adeline Stanhope has received a very good offer to play Nellie Denver in The Silver King next season.

HARKINS.—W. S. Harkins goes with J. K. Tillotson to California to play in Rynwood, Queena and other pieces.

LOTTA.—Miss Crabtree will leave England in August. Her season here begins at Washington the following month.

LUDLOW.—E. H. Ludlow has been engaged as business manager by Maubury and Overton for their Wages of Sin company.

WHEATCROFT.—Nelson Wheatcroft has been offered an engagement by Maubury and Overton to play in The Wages of Sin.

DELARO.—Elma Delaro will make her reappearance in New York, after an absence of several seasons, in Madam Piper.

WALLACE.—Laura Wallace has not been married to Frank Mordaunt, although a statement to that effect has been published.

VILLA.—Agnes Wallace Villa is very ill at her home in Ridgewood, N. J. Dates for the present have been unavoidably cancelled.

REED.—Samuel Reed and his wife, Marie Hockell, who are members of the Bijou company, will spend the Summer at Ocean Grove, N. J.

KLAW.—Marc Klaw is under engagement to Fanny Davenport for another season. He will probably spend the Summer near Louisville.

BEHRENS.—Frank Mayo's late leading lady, Charlotte Behrens, is resting in town. She has had several engagements for next season offered her.

TILLOTSON.—W. W. Tillotson will have the sole management of the Grand Opera House next season. Mr. Abbey will have an interest in the profits.

HAMPSHIRE.—Walter Hampshire, who appeared in The Merry Duchess during its New York run, has been engaged by John Duff for Venetian Nights.

BONNER.—Marjorie Bonner is no longer connected with Stetson's Monte Cristo company. She joined Miner's Silver King combination a short time ago.

REDMUND.—William Redmund has been offered Rhea's lead; but he prefers to star next season.

WATERS.—Addie Waters has gone to San Francisco to play there in Fred. Bert's stock company.

DAVENPORT.—Edgar L. Davenport has had an offer to travel with McKee Rankin next season at a handsome salary, but he does not care to sign a contract so early.

FOSTER.—On Monday Mrs. Augusta Foster started for her home in St. Paul, Minn., where she will pass the Summer. She will not return to town before September.

AIMEE.—Aimée will go to Europe in two weeks to replenish her wardrobe. Her stay will be brief, as she wishes to continue her studies with F. F. Mackay.

KEENE.—Griffith Morgan, the scenic artist, has just finished a half life-size portrait of Thomas W. Keene as Richelieu. Manager William Hayden is the owner.

FAWCETT.—Owen Fawcett will, as usual, be a Michigan star in the hot months. He has not been able to secure the Sweet Singer of Michigan as an extra attraction.

KARRINGTON.—Frank Karrington, who is now playing in the Silver King Co. A, has been engaged for the Planter's Wife company for next season, replacing Ralph Delmore.

MARKHAM.—Harry M. Markham will not go to England, as he had intended, until June 2. He will play in New York City for two weeks and then go on the road until his departure.

GUNTER.—A. C. Gunter is booking time for D. A. M. next season. He has offered the principal comedy part to Joseph Frankau, who made a hit with it in Brooklyn not long ago.

MAEDER.—Frank Maeder, of the Troubadours, will, as usual, pass the Summer at Long Branch. He will spend a little time in visiting friends before occupying his cottage by the sea.

EDOUIN.—Willie Edouin returns to America shortly. He will take a burlesque company on the road next season, his wife being the principal attraction, supported by several English artists.

OWENS.—John E. Owens, who is convalescing at his country-place at Towson, Md., will attend to the preliminary business of the coming season at his Charleston Academy of Music.

HILL.—Barton Hill has complete control of the stage department at the Cincinnati dramatic Festival, and is assisted by William Bowers, stage manager of the John McCullough troupe.

LELAND.—Mrs. Leland has taken the part in Alpine Roses which Madame Von Stamwitz played here, and will continue in it until the company reaches Brooklyn, when the original will resume it.

SALSBURY.—When Nate Salsbury's season closes, a week or ten days hence, he will at once join Buffalo Bill for the Summer campaign of the Wild West Show. Mr. Salsbury will be director of amusements.

HALL.—Pauline Hall did not go with Orpheus and Eurydice on the road. She claims to have been unpleasantly treated by a member of the company. Several managers are after her for local engagements.

CRAUFORD.—J. R. Crauford leaves the cast of In the Ranks in Brooklyn and goes to play the light comedy part in Confusion at San Francisco, Harry St. Maur leaving to join Lewis Morrison's company in Chicago.

HERNDON.—Agnes Herndon is specially engaged to support Milton Nobles, in Love and Law, at the Fourteenth Street Theatre. Miss Herndon will accept only city engagements. Besides being a fine actress, she is one of the handsomest women on the stage.

PRESCOTT.—Our first page contains a portrait of Marie Prescott, who is one of the stars at the Dramatic Festival in Cincinnati this week. Miss Prescott's achievements as leading actress are familiar to our readers, so there is no necessity for recapitulating them.

CAREY.—Edna Carey is back from 'Frisco, where she met with flattering success in the Stevens company. Miss Carey and Manager Will McConnell, of Brooklyn, occupied Jay Gould's box at the Abbey benefit, Monday night.

KIDDER.—Edward E. Kidder will sail for Europe on the new steamship *America* on May 28. His wife and child will accompany him. Mr. Kidder's trip will be chiefly for pleasure, but he expects to do some work on his new melodrama called Niagara, the scene of which, by the way, in spite of the title, is laid abroad.

MULDENER.—Louise Muldener has been specially engaged for the week of April 28 at Hooley's Theatre, Chicago, to play in My Geraldine. The piece has been re-written by Battley Campbell, and as he considered Miss Muldener the best of all the Geraldines, she was chosen for the part.

JEWETT.—Sara Jewett, it is said, will bring suit against Stevens and Murtha for non-fulfillment of contract. As Miss Jewett could not study the parts given her in 'Frisco, and disappointed the public, we cannot see how she can better herself by forcing her managers to bring these facts out in court.

VON LEER.—Sara Von Leer has resigned from the Romany Rye company in order to be in Philadelphia at the trial of her suit against Manager Chase. She claims that last season she was engaged to support Rhea, but was discharged after six weeks' trial, and she now sues to recover $1,285 alleged to be due on the contract. The case is set down for hearing on April 29.

CELLIE.—Marie Cellie, formerly with the Fay Templeton company, has been engaged as leading soprano during the Summer season of the Salter Opera company at the Spanish Fort, New Orleans.

SAWSON.—Bessie Sawson, the soubrette, who has been very successful in The Power of Money, was offered the comedy part in The Wages of Sin. She had decided to rest during the Summer and declined the engagement. She will sail for England on Saturday, intending to return next September.

PALMER.—J. H. Palmer, Mr. Abbey's representative with Irving, is a gentleman whose courtesy and efficiency have rendered him invaluable to his superior. Mr. Palmer's name does not often appear in the papers (he is a modest man and works for his manager and not for himself), but for all that he does a great deal of important labor in a quiet way. He has been with Mr. Abbey several years.

BARLOW.—Billie Barlow, who is now with the Falka company at the Casino, is the latest candidate for legal vindication, appearing as plaintiff in a lawsuit against Miles and Barton, of the Bijou Theatre, for a portion of the salary due her from the time the Orpheus and Eurydice combination began its tour until the conclusion of the performance at the People's Theatre. Howe and Hummel, Miss Barlow's lawyers, entered the action in the City Court, where it will be reached soon for trial.

## A Visit to the Forrest Home.

Good reports of the Forrest Home are so rare that the profession will be glad to hear what a charming and observant actress noted during a visit to the institution a few days ago, and which she is desirous that her fellow players should learn through the medium of their MIRROR.

"I spent but an hour at the Home," says she, "but in that time I had an opportunity of seeing the residents, talking with them about their condition, and inquiring into the conduct of the place. I was warmly welcomed by the inmates and the new Superintendent, Mr. Mardon Wilson, and his wife. They are an affable and kind-hearted couple, just the sort to entrust with the care of the old people. All of them unite in saying that the uniform amiability and kindness of Mr. and Mrs. Wilson have endeared them to each individual participant in the Home's bounty. The dissension and dissatisfaction that was rife during the former management have disappeared, and the little circle of old professionals is as happy as possible.

"I saw Jake Thoman, formerly a great Boston Museum favorite, who is passing the Autumn of his life there. Despite his infirmity he very courteously insisted on showing me over the house, and taking me through the picture gallery left by Forrest. It contains many beautiful works; an old portrait of Joe Jefferson's grandfather (resembling greatly the grandson), full-length pictures of Forrest as King Lear and other characters, and a superb picture representing a gladiator about to be awakened from his last sleep and led to the arena, were especially noticeable. There were also portraits of Garrick and Rachel. In the library there are eight hundred valuable books, which are an endless source of diversion to the old people.

"One of the veterans, 'Daddy' Spiers, has been bed-ridden since October last. But I saw dear old Mrs. La Forrest, whose bright, cheerful face sheds sunshine through the Home. Mrs. English (Lucille Western's mother) was in Philadelphia, where she is taking care of the house of her son-in-law, who is travelling for a couple of months.

"The Superintendent was very courteous and hospitable. He drove me to the station in his own conveyance, and on leaving asked me to say to professional friends that he will be delighted to receive them and show them over the Home at any time. He would like intending visitors to drop him a line apprising him of the time of their arrival, so that he can meet them at the station. I am certain that those who accept the invitation will be hospitably entertained during their stay, and will confer pleasure upon the old ladies and gentlemen who reside there.

"In Superintendent Wilson and his wife the directors seem to have found a great treasure, their geniality and gentleness combining to make them very desirable custodians of the Home."

## Letter to the Editor.

MR. SALSBURY'S RING,
ST. CATHARINES, ONT., April 21, 1884.

*Editor New York Mirror:*

DEAR SIR:—In behalf of our mutual interests I am tempted to "rush into print," and if you will allow me I will try to make some things clear to your Springfield (Mass.) correspondent that now appear to be obscure to his mental vision. The dear, good fellow asks a number of questions which he is pleased to call conundrums. Though I fail to discover the analogy, I have to reply to the first one only.

He asks why Jack Potts, in Three of a Kind, can wear an expensive diamond ring in the last act when he is supposed to be starving? This question, or conundrum (?), opens a field for speculation that I have not the space or time to investigate. I can only reply—

That Jack Potts did not wear an expensive diamond ring, in the last act of Three of a Kind, in Springfield or anywhere else, because the party who plays the part is too old an actor to commit such an indiscretion or to thus outrage dramatic properties. But I will whisper to your correspondent that the ring in question was carefully hidden in the pants pocket of the impecunious Potts, to appear later in friendly rivalry with the one that glistened in the shirt-front of our dashing hotel clerk.

Will you kindly publish this protest and set your correspondent's mind at rest? It would be cruel to let him creep on through the coming years with his expressed wish unsatisfied. Besides, you owe him this courtesy for his vigilance in behalf of your valuable paper. While his eyesight may be bad, his motives do him honor. You will oblige me also if you give this a place in your columns, for it will advertise the ring. A "boom," perhaps, but all in the way of business. Yours truly,

NATE SALSBURY.

N. B.—The ring is for sale.

## The Usher.

*In Ushering*
*Shall him who can? The ladies call him, sweet.*
*—Love's Labor's Lost.*

That blooming flower of Albion, Lilford Arthur, like Young John Chivery in "Little Dorrit," busies himself inventing epitaphs for his prospective tombstone in moments of despondency. The last inscription that he has settled upon is simply this: *"Lilford Arthur: Left!"* The double purpose which the last word serves, as denoting both his mortal experience and his departure for celestial regions, Mr. Arthur considers exceptionally ingenious. Unless he takes wings soon, however, the result of making known this brilliant idea in advance may be disastrous to his anticipations—somebody will get in ahead of him. My advice to Mr. Arthur is that he shall arrange to shuffle off his mortal coil in England, because, having secured a copyright for his original epitaph there, his relations can also protect his posthumous rights to it on this side of the water.

* * *

I wonder why some actors and actresses when they are married try to conceal the news of their new-found happiness from the public as vigilantly as if they had committed a crime? The other day Margaret Lanner and Thomas Coleman were wedded in Washington and tremendous efforts were made to keep everybody in ignorance of the event. I believe the joyful notes of the marriage bells should not be muffled, but be heard everywhere, and so I give the chimes another jingle, turn on THE MIRROR's bull's-eye, and in its light reveal to their friends and the profession this modest, blushing pair.

* * *

Digby Bell informs me that the report that his wife, Laura Joyce-Bell, has been ill again and unable to sing her music in Orpheus and Eurydice, is unfounded. I cannot imagine how the Bijou management, from whom our reporter obtained the information that Mr. Bell contradicts, got the idea that a member of their company was on the sick list, if she were doing her duty right along.

* * *

Nat Goodwin went to Boston last week to fix up his cottage near that city for Summer occupancy. On Saturday Mrs. Goodwin, who is at the Hoffman House, had another relapse, but her doctor reports that she is now much improved—intelligence that will relieve the anxiety of her many friends.

* * *

A musical and literary entertainment was given on Rainsford Island, Boston, one day last week, at which Harry Bascomb gave some Shakespearean readings and recitations that were highly appreciated by the guests.

* * *

The managers of the Eden Musée sent out invitations to the actors and actresses in town to attend the wax-works last Friday. A goodly number responded, and the professional fair and the brave inspected the crowned heads of Europe with awe, and examined the contents of the crypt with thrills. Everybody was puzzled over the group of theatrical celebrities. Several times Fanny Davenport was taken for Dr. Mary Walker, and Mary Anderson for Aunt Louisa Eldridge; but Mr. Ford, the genial press agent, who was doing the honors for the managers, with commendable pertinacity stood near by and corrected these little errors again and again. He tells me, by the way, that the Eden is having fabulous receipts, and that the reports of its failure to draw are totally false.

* * *

Sydney Cowell is Jack (or should I say Jill?) of several trades. Her latest departure is in the field of song-writing. "Fond Thoughts," just published by Pond, shows that the little lady composes prettily and writes good verse. This first attempt is so successful that I hope she will persevere in ballad-making.

* * *

Georgie Drew has been engaged for the comedy part, Juliana, in The Wages of Sin. It is a character just in her line, and she will probably revive recollections of her Daly successes when she blossoms forth in it. Maubury and Overton mean to give the melodrama a fine cast. They are working like a pair of beavers to get desirable people.

* * *

At the Grand Opera House Fund benefit last Thursday the first and second acts of The Silver King were played. In this piece Helen Tracy acts the leading female part, Nellie Denver. But she didn't do it at the benefit. She flatly refused to appear, and when pressed for the reason, stated that the part of Nellie contained no opportunities in the two acts selected. Lillian Edgington was accordingly intrusted with the character, and she gave a very good performance. Miss Tracy's action is condemned on all sides, and it has been the occasion of much adverse comment. She evidently forgot that the benefit was for the Actors' Fund and not to show off the talents of any particular volunteer.

* * *

Mr. and Mrs. Clay Greene are grief-stricken over the dangerous illness of their only child, a girl of ten. She is suffering from a complication of pneumonia and diphtheria, and although her life is not altogether despaired of, the physicians engaged on the case feel that the fight is an unequal one, and that it will be almost a miracle if a cure is effected.

* * *

Harry Lee got back from California on Sunday—a day ahead of the other members of Stevens' company. He says that the engagement in 'Frisco was unpleasant and disastrous. The company was not particularly capable, and it was not equipped with good plays. That Man and Her Sacrifice were gigantic failures, and The Forge Master but a semi-success. Counter-attractions, too, were strong, and a good deal of money was lost by Al Hayman. He advanced salaries to several of the people. Lee used up nine weeks' time, three in travel and rehearsal and six at work. He has only three weeks' salary to show for it, but he believes Stevens will pay the $600 still due him as soon as he can. Lee will now devote his energies to Le Chevalier de la Moliere, which he expects to have put on the road for him next season. He made a trip to Boston early in the week to see John Stetson and Eugene Field in reference to it. He will probably create the part of the Parson in The Wages of Sin at the Fourteenth Street next month.

* * *

Joseph Gulick has left Spader and Gale. His position in their establishment was that of general manager. He is very reticent as to the cause of the separation, but I was led to infer from his conversation that the reason was a question of conflicting ideas.

* * *

Whose Are They? is the name of Ed. Sothern's farcical comedy, which he will produce at Haverly's, in Brooklyn, on May 19. "They" are a couple of garters, which are responsible for a lot of funny complications and any quantity of laughable incidents. Joseph Haworth will play the principal part and the author will participate in the representation. Sothern is a clever young man off and on the boards, and I hope his venture will come to a successful issue.

* * *

Wilson Barrett's banquet to Lawrence Barrett on the 2d inst. was a notable affair, if I can trust the accounts brought by the last foreign mails. The guests included all sorts of distinguished men—artists, barristers, actors, managers, journalists, dramatists and people of title. Among those present whose names are familiar on this side of the Atlantic were Dr. Mallory, C. A. Chizzola, Oakey Hall, Howard Paul, Salvini, W. S. Gilbert, Henry James, Dr. Griffin, Samuel French, Oscar Wilde and Bronson Howard. The *menu* was irreproachable and the speeches were above the ordinary.

* * *

Lawrence, when called upon, spoke up for himself and told this little story:

"Shortly after the disastrous explosion at Clerkenwell, when a namesake of mine had been tried and condemned to be hanged for the offence, I went as a young man to fulfill my first engagement in Dublin. I had heard of the generous warmth of the Irish race, and looked forward to pleasant times. But little did I expect the perfect *furore* of cheers which greeted my first appearance. Every speech was received with a torrent of applause, and being at that time a young man I certainly felt myself a person of considerable importance before I got through the first act. So much, indeed, was this the case that I was compelled to unbosom myself to the property-man, whom I had had the pleasure of meeting elsewhere. I said, 'A very warm audience to-night.' He replied, 'Yes, sir, very warm.' I said, 'Very enthusiastic, I think.' 'Oh, yes, sir, very enthusiastic,' he replied. 'Are Irish audiences often as warm as this?' I asked. 'Not often,' he said, and I thought he might have added that they had not often such a chance. At last I was obliged to press the point. "I say, they seem to like my acting very much.' 'The actin',' my friend replied; 'it is not that at all, at all. They are after takin' you for a relation of Barrett that was hanged.'"

A passable story, only the joke has a sort of boomerang effect considered from the Barrettian standpoint. The manner in which the tragedian alluded to the "warmth of the Irish race"—that he had learned of it, is pretty good, coming from the lips of a gentleman whose surname outside of the theatre is Brannigan.

* * *

The failure, financial and artistic, of The Fatal Letter, is so absolute that Miss Barry will close her engagement at the Union Square on Saturday night. Notice to this effect has been given the company.

* * *

I hear that Fred Bert, of San Francisco, is going to do Monte Cristo for four weeks at the Baldwin Theatre. Preparations are being made quietly, in order to frustrate, if possible, interference from Stetson. If Bluff John does go to law, however, Bert is prepared to fight. He claims that he bought the MS. from Lizzie Price. The latter, it will be remembered, failed to get royalties from Stetson; but it is a question whether the latter, although he is exempt from royalties, can protect the drama. Bert wanted Harry Lee to remain in 'Frisco and play Noirtier, but Lee didn't care to oppose himself to Stetson. W. E. Sheridan, however, has no compunctions on this point, and he will act Edmund Dantes.

* * *

It is possible, but not probable, that Georgia Cayvan will go to California this Summer to take Rose Coghlan's place in Lady Clare. The reason that is likely to prevent her defection from the cast of May Blossom is the palpable hit she has made in the leading part.

* * *

And speaking of that remarkably successful production reminds me that there is a gentleman now in this city who lays claim to joint-authorship with Belasco. He says that Belasco furnished a skeleton of the plot and he clothed it with dialogue and invented several of the principal situations, together with the whole of the fourth act. He explains that no agreement, other than verbal, was made between them, and that the piece was accepted by the M. S. management during his absence from New York. He means, however, to trust to Belasco's honor for a just apportionment of the proceeds of this lucky strike.

* * *

We clip this indignant protest from the Texarkana *Inter-State News:*

In an interview with the reporter of the New York Mirror, the leading dramatic paper of the United States, Mr. Constantin Sternberg, the pianist of the Minnie Hauk company, relating his late Texas experience, says: "In Texarkana, while I was playing an operatic selection, an old man in the audience rose up and left the hall, saying 'He don't play United States music.' Being asked what he would like to hear played, he answered 'Dixie.'"

Now, we cannot imagine what could have induced Mr. Sternberg to utter so silly and gratuitous a falsehood. The facts as we gather them from our exchanges are that the Minnie Hauk company had an unfortunate experience in Texas; that owing to a dispute over the non-payment of salary the manager drew a pistol on Mlle. Sali, at Marshall, where the baggage of the company was attached. In Sherman, also, we understand there was trouble, and the unhappy condition of the troupe was such as to prevent many of our citizens from purchasing tickets in advance, the apprehension being that the company would go to pieces before reaching our town. After subjecting Messrs. Best and Blake to considerable expense for job work and advertising and changing the date twice, the troupe jumped our town and did not exhibit at all, so that Sternberg's statement is wholly false, and he played neither an operatic nor other selection in this city, at any time. The manager of the company told Messrs. Best and Blake that their troubles arose from the unreasonable demands of this same pianist, Sternberg, and that he, the manager, had dispatched to New York for another man, that he might get rid of the disturbing element.

The explanation given by the *News* puts a very different complexion on the matter. If it is true Mr. Sternberg must certainly be credited with a lively imagination.

* * *

Janauschek, although she is getting on in years, has lost none of her youthful enthusiasm and conscientiousness. She appeared not long ago in a New England city on a stormy night. The rain kept play-goers at home, and not over fifty people were in the theatre. Manager Nat Childs sought Madame behind the scenes.

"There's a frightful house," said he. "Not enough to pay the gas bill. Shall I dismiss the people?"

"No," replied Madame, "I will not break faith with the public."

"Well," continued Childs, "if you will have it so, at any rate spare yourself fatigue; you need rest, so walk through your part quietly. Take it easy, for there's only a corporal's guard in front."

Madame's eyes gleamed baletully. "What!" she angrily exclaimed. "Slight my work because but a few have braved the storm to see me? No, Childs, they came here in the face of the elements, and it's my duty to make an extra endeavor to repay them for their fidelity." Childs wilted, and the Madame was as good as her word—she played with rare fervor. I repeat this little story because it teaches a lesson which actresses younger and less distinguished than Janauschek can profit by.

* * *

The Cincinnati correspondent of THE MIRROR was ill recently and he missed his usual letter—or rather, our readers missed it. It is a somewhat remarkable fact that during 208 issues of this paper the Cincinnati representative has failed to write his weekly budget but four times.

* * *

Quite a cargo of English professionals will sail Londonward by the *Queen* on Saturday morning. It is worthy of note that all of them will return to this land of bilk and money in time to take engagements next season.

* * *

Adelaide Cherie resigned recently from the Only a Farmer's Daughter company. Her place has meanwhile been filled by an actress who was secured to fill the part of Madame Laurent, the adventuress, until Lillian Cleves could get ready to join the party the latter part of this week. This lady is probably the most sinuous and intense of the several that have acted this character. She, and a sumptuous wardrobe, will be seen in the Farmer's Daughter next week at the People's.

* * *

McKee Rankin has gone to his island home in Michigan for the Summer. Mrs. Rankin, who is in town, is preparing to follow him there with the children. Rankin closed his tour a fortnight ago in Cincinnati. Manager Fennessy had booked him for a week at Heuck's in that city. Mapleson wishing to fill the time with his opera troupe, Fennessy cancelled Rankin's date at short notice. Mapleson ultimately refused to fulfill his contract, which left the week open at Heuck's. Fennessy then wanted Rankin to play the cancelled date. This was Mac's opportunity to get even, so he declined. Fennessy implored; Rankin was obdurate. Finally the star said he would appear on condition of $2,000 certainty being guaranteed him. To this Fennessy was obliged to consent and Rankin consequently disposed of Holy Week at a nice, profitable figure, whereas according to the terms of the original contract, he would scarcely have realized expenses. He is in high feather over the result, you may be sure. Gabriel Conroy, by the way, which has failed to attract, will be shelved next season. Had it been a better draw Rankin would have taken some of Helen Barry's time off her hands at the Union Square.

* * *

What a hopeless coterie of dudes and dudesses compose that social flock yclept The Lambs! When the ninety and nine are gathered round the hideseme board on festivity bent it is hard to tell whether the wine, provided by the laity, or the winsome tally, supplied by the English-American or American-English professionals, escapes in greater quantities. It is strange that on these occasions the least of reason is inevitably drowned in the flow of soul—or rather the flow of Pommery Sec and mutual admiration. *Mais revenons nos moutons*, or better, to our Lambs, which are not sheep since they are by no means well seasoned. Last week some of them gave a farewell supper to Fred Leslie. From being a graceful tribute to a popular and clever fellow-member, the affair rapidly degenerated into a tickle-me and tickle-you demonstration. One Lamb arose and said what a prodigious institution another Lamb was, and that Lamb felt it necessary to return the fawning compliments with interest, and then dispense an equal amount of saccharine discourse to a third Lamb. And so it went round the circle *ad nauseam*, while poor Leslie was nearly lost sight of. Indeed, were there not an end to all things, including supper parties, those blessed Lambs might be flattering and cajoling one another now.

* * *

Abbey's benefit was a glorious success, financially and artistically. The performance did not finish until half-past one o'clock Tuesday morning, but the spectators stayed to the end. It was a splendid tribute to the American *impressario's* pluck and enterprise, and it will partly recoup his heavy losses.

## "Let Me Dream Again."

Jacques Kruger had just alighted from a "canary" (25-cent cab) at the Bijou Opera House, yesterday, when a MIRROR man accosted him with the query:

"Have you made any arrangements for next season, Mr. Kruger?"

"Yes; I am going to Dream again under Frank Sanger's management. I was the original Photographer in that piece."

"Where do you open the season?"

"Strange to say, at Tony Pastor's Theatre, where I have spent so much time as stock comedian. Date, August 25. We play there three weeks and then go on the road."

"You did not anticipate starring so soon?"

"No, but I really was so embarrassed by the numerous offers received that I determined to return to my old love, especially as Mr. Sanger has made liberal terms. The Bijou people wanted me to remain with them, and Nat Goodwin also made me a tempting offer."

"Were you not engaged to Tony Pastor for several years?"

"Oh, no; only from season to season. To leave him grieved me deeply—grieved me deeply. However, I believe that I made a wise departure. Some people are surprised at my success in Warranted and La Vie. They think I'm funny without effort. Let me whisper: Downy as is my cheek, I have been acting since 1859, when I 'debooched' at the Howard Athenæum, Boston. I have had a severe schooling in the old stock companies."

"Do you originate your make-ups?"

"To some extent. When I come across a comical wood-cut or other picture I seize on it. The dressing and make up of the Lord Mayor in the third act of La Vie, I met with in one of Thackeray's works. The only 'big head' I carry is in that character."

"Have you ever played serious parts?"

"Ha! ha! ah! That reminds me: Augustin Daly once sent for me to play Coupeau in L'Assommoir. He inquired if I spoke French, to which I replied in the affirmative. Then he followed up with the same question as to English and German, and wanted to know whether I could sing. I nodded an italic 'Yes' to each. 'Mr. Kruger, you are a born comedian!' exclaimed the manager. 'Why so, sir?' 'Because you so persistently pervert the truth.' Thus did a critical observer recognize my ability. But the mere mention of salary brought the interview to an abrupt and unsatisfactory close. I've forgotten the inroad I proposed to make on his treasury."

"It will be necessary to get a good comedian to play the part which James Powers has made famous in Dreams, will it not?"

"Yes. I think Mr. Sanger is engaging a brother of Mr. Conte, of the Langtry company, who is said to be a capital comedian."

"Will you make any changes in the play?"

"Very few. It will be in three acts. I will play the old man and the Photographer, but of course will embellish the business. We will play week stands mostly. My wife, Elsie Kruger, goes with me—not to act, but to look after my morals."

## A Notable Presentation.

On Tuesday night last, at a certain provincial theatre, a pleasant little incident enlivened the monotonous round of travel and short stands incidental to a season in a traveling combination. At the close of the performance of a prominent combination, as the large audience were about to disperse, the curtain was rung up and disclosed the entire company gathered upon the stage. Judging from the looks of inquiry directed toward each other, they were evidently unaware of what was about to take place.

As the audience wonderingly resumed their seats the manager of the theatre stepped upon the stage, and calling upon Mr. —— (the young man modestly withholds his name), he asked him to step forward. Evidently surprised, and a good deal confused, he obeyed. Producing a beautiful gold medal, the manager handed it to the gaping Thespian with the following well-chosen remarks: "As a slight token of the appreciation in which your conduct is held by the managers of this circuit, this medal is presented to you. The self-sacrifice and heroism of the deed which this offering is intended to commemorate is unparalleled in the history of your profession. We hope this may encourage you to keep to your good and noble purpose, and that your example may be emulated by many of your associates. Accept this, then, as the heartfelt offering of the managers of this circuit—a feeling which possibly may be more shared by the managerial fraternity of the entire country." The inscription upon the medal was then read.

The noble young fellow attempted to reply, but his stammering response was drowned in the applause of the delighted audience. His brother actors gathered around him with many congratulations and examined the beautiful gift. It was appropriately inscribed with the names of the donors on one side and on the other the name of the recipient, and a description of the gallant deed for which it was all too small a recompense.

*He had turned down the gas in his dressing-room upon leaving it for the stage.*

## The Fund Benefit.

Ben Baker, the Secretary of the Actors' Fund, says nothing can yet be given as the result of the Actors' Fund Benefit, as all the returns have not yet been received. The receipts last year amounted to $15,419.56. In the city this year only about $2,000 was realized. During last week a manager induced thirty-four actors to join the Fund and paid their dues.

Dr. Frank M. Hoyt, of Brooklyn, has volunteered his services as physician to the Fund—an offer which has been thankfully accepted.

When Eugene Tompkins, the Boston manager, was in town recently, he called on Mr. Baker and stated that the Boston managers had decided to stand by the Actors' Fund, abandoning the scheme for a local association. The Boston benefit was a big success, having realized nearly $1,500.

## John A. Mackay's Prospects.

When a MIRROR reporter called on John A. Mackay, yesterday, he found him dandling an interesting infant on his knee.

"Pardon a papa's pride," said the comedian, "but a long absence from home has made the parental heart grow fonder."

"Have you anything in view?" the reporter asked.

"No; I am like Micawber, waiting for something to turn up."

"Are you likely to star next season?"

"Nay, forsooth! You see, there would be another great attraction on the road—The Presidential Election—and I would not like to clash with it or feel its cyclonic effect. My professional horizon is clouded. I shall watch and wait—patiently wait."

## A Chat With Daly.

Just before his departure from the city, a MIRROR man called upon Augustin Daly. He found him in his study giving directions for his tour.

"How has your home season resulted, Mr. Daly?" the reporter inquired.

"In every respect it has been the most successful I've ever had."

"I suppose you do not consider it merely a matter of luck?"

"Well, no; I attribute it to the fare that has been provided, which is the result of years of labor."

"How many years have you been a manager?"

"About fifteen—since 1869. But never before have I had affairs in such perfect shape."

"Did you ever propose taking a company to England before?"

"Yes; some years ago, when I had Fanny Davenport and Clara Morris in my company, I thought of going there, but for various reasons I abandoned the idea."

"The company you take over will be almost entirely representative American?"

"You may say so. Miss Rehan, although born in Ireland, came here when quite young. Mrs. Gilbert came from England when a child. Mr. Fisher never acted until he came to America, and Mr. Leclercq only played in pantomime. They may be said in every sense to be American actors."

"What repertoire will you play in England?"

"Dollars and Sense, 7-20-8, The Country Girl and She Would and She Wouldn't. It may be extended, but at present I have only decided on these four pieces."

"You do not intend to visit France or Germany?"

"I may go over for a short trip myself, but there is no likelihood of the company appearing outside of London."

"Is it probable that you will make regular visits in the future?"

"Possibly I may make a return visit if the present trip is successful; but if I do, it will be at the off season here. I am satisfied with New York, and will only remain away from the city when the people do not want me."

"Will you take any scenery with you?"

"Only special hangings, as we can obtain all the necessary scenery and mountings there. You know I lived in London a little time, and have a fair idea of how things are done there."

"Mr. Daly," asked the reporter, "you are antagonistic to the combination system, are you not?"

"Most certainly. How can you expect any man or woman to reproduce a character naturally without any instruction or study? Many people who go out as actors nowadays do not even know the technicalities or traditions of their profession. Strict discipline, hard study and careful thought are necessary to make an actor. The theatre is a school, and no carelessness or neglect should be tolerated. I have no travelling company now. I go on the road with the only company I am interested in. I will never again send out a second company. As soon as my people get away from my control they do as they please. The company I sent out last Fall, although composed of well-trained people, did very badly—that is, with few exceptions. I will devote all my time and energies to the home house."

"Have you decided upon an opening piece for next season?"

"Not yet. I have two new adaptations from the German, and will be prepared by the time of opening. I have lent the theatre to Mr. Duff for the Summer; but I will be very particular as to who plays in it. I would rather keep the house closed than rent it to irresponsible people."

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

possibilities in the entertainment, but I do not believe it will ever meet the desires of the average theatregoer. Miriam Nelson, supported by a co. of unusual strength, presented for the first time on any stage Heavy play, Love and Law, 7th, 8th and 9th. The play is a four-act comedy-drama, ingeniously constructed, and abounding in strong situations and interesting dialogue. Despite the basics incident to a first performance, the play "caught on," and will certainly prove a success. Thos. W. Robbins in a clever play, clever and most versatile actor cannot be desired, and with such an excellent co. to properly interpret his work, Love and Law will be a taking attraction. I predict from giving a synopsis of the play, as it will make the metropolitan debut the present week, and Tom Moran's home and can enjoy a treat in witnessing its production. The Pinafore, 10th, three nights.

Grand Opera House (P. H. Lehren, manager): Mr. and Mrs. Chanfrau opened 12th, 13th and 14th, to fair audiences, presenting The Bankrupt's Wife, Kit and Isabel Vane. J. Clinton Hall, of this co., met with a warm reception from his many friends here. Fay Templeton filled out the week to light business.

## SYRACUSE.

Wieting Opera House (P. H. Lehren, manager): Mr. and Mrs. Chanfrau closed a moderately successful engagement of three nights and Saturday matinee on 9th. Charles A. Gardner in Karl did a fair business, 11th and 12th. This was Mr. Gardner's first appearance in Syracuse, and he has left an impression that cannot fail to benefit him on a future visit. The Silver King opened an engagement of three nights, 21st, to good business.

Grand Opera House (E. J. Matson, manager): William Stafford closed a week's engagement to a round of Shakespearean plays, 19th, to moderate business.

Item: I am informed from a trustworthy source that Willis Ross, the present manager of the Stafford co., will sever his connections with that co. at the close of the season. The veteran agent, Colonel Keyes, after a week's stay in Syracuse, left for New Jersey 21st, from whence he goes in advance of J. K. Emmet, for a two weeks' engagement under the management of P. H. Lehren.

## ALBANY.

Leland Opera House (Mrs. Charles F. Leland, manager): Bart ey Campbell's Siberia, with an efficient cast and good scenic effects, attracted a large share of patronage last week—hardly as large, however, as might have been anticipated during Easter week. Alpine Flowers, 21st, 22d; Joseph Jefferson, in Cricket on the Hearth, Lend Me Five Shillings and Rip Van Winkle, 23d, 24th.

Music Hall (H. R. Jacobs, manager): A variety entertainment, good in every particular, was given last week, and was largely patronized. For the current week numerous new faces are announced.

Levantine's Theatre (V. V. Levantine, manager): Madame La Favre's Majesties drew good houses during their stay of a week, ending 19th. Ida Cerito's Minstrels and Murphy's specialty co. are announced for one week, beginning 21st.

Items: For the first performance of Alpine Roses, Mrs. Leland's benefit night, nearly all the seats are sold, and for both representations large audiences are assured.—The receipts of the Fund benefit, given last Wednesday, amounted to $900.50.—The Fort Orange Hotel, in Beaver street, has become a favorite resort of professional people while staying in our city.—The Leland will not be occupied on Monday and Tuesday of this week.—Lawrence Eddinger, of the Siberia co., is in Albanian, and was warmly greeted by his many friends.

## TROY.

Griswold Opera House (S. M. Hickey, manager): Helen Bancroft, with great support, presented Fast Lynne, Camille and Lady of Lyons, 14th, 15th and 16th, to small houses. The week closed 18th and 19th with the favorite actress, Maude Granger, who appeared successfully in Claire and The Forge-Master. Miss Granger was ably supported by May Brookyn, George Learock, John Jack and an excellent co. The Madison Square Theatre co., in Alpine Roses, with George Clarke and Viola Allen in the cast, is to be presented 21st and 22d, with a matinee 22d. The performance 21st is for the benefit of Manager S. M. Hickey. Janauschek is billed for 24th, 25th and 26th, and will be followed by Adams' Pantomime co. 28th and 29th; John A. Stevens, 30th, and Huston Brothers May 1, 2 and 3.

Rand's Opera House (G. Rand, manager):—Closed.

Grand Central Theatre (P. Curley, manager): J. J. Sullivan's Maloney's Raffle co. is announced for current week.

## OSWEGO.

Academy of Music (W. B. Phelps, manager): The Silver King was finely presented, 14th and 15th, and drew good houses. C. A. Gardner presented Karl, 17th, before a large house, and was well received. The Pinafore 24th; Helen Bancroft, 26th; Hanlons, May 6.

## KINGSTON.

Music Hall (DuBois and Nichols, managers): Maude Granger, supported by an excellent co., presented Claire and The Forge Master to a fair house, 17th. It is but simple justice to say that Miss Granger is the finest actress that ever appeared at this house. George Learock was pronounced good by the ladies. John Jack is an old-time Kingston favorite. William Stafford will appear in Hamlet, 26th.

## RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): Sommer Bunders, 13th, to a fair house, giving good satisfaction. Murray and Murphy are good, but are greatly inferior to Carroll and Frew. The Simons, in their specialties, were fine. The Banker's Daughter, under the auspices of Columbia Lodge, 24th. Nobody's Claim, 28th.

Item: The new drop-curtain at the Opera House was raised for the first time on the performance of Adams' Humpty Dumpty.

## NORWICH.

Breese's Opera House (William Breese, proprietor): John P. Smith's Comedy co. gave an entertainment, 13th, to a large audience, presenting Between Two Fires. The house was greatly amused all through the play, which was the most taking of the kind ever presented here. Financially it was a success.

## COHOES.

Cohoes Opera House (P. J. Callan, manager): Jacobs' Royal Dime Museum filled a week ending 19th, giving two performances daily to good business. Nobody's Claim, 23th; Denman Thompson, 30th.

Items: Manager Callan has been tendered a benefit by a number of citizens, but has respectfully declined.—The old story of a new opera house has again been revived.

## LOCKPORT.

Hodge Opera House (John Hodge, manager and proprietor): Salsbury's Troubadours, 18th, to a large house, giving immense satisfaction. Jumbo Davis, 24th; Denman Thompson, in Joshua Whitcomb, May 9.

Arena: Ferrepaugh's advance agent, J. E. Nobles, is here making arrangements for May 16.

## SENECA FALLS.

Daniels' Hall (George O. Daniels, manager): Only a Farmer's Daughter, 19th, to a fair house. The co. is a strong one and gave good satisfaction.

Item: Your correspondent is under obligations to the manager of Gardner's Karl co. for favors shown while they were in Geneva.

## ONEIDA.

Oneida Opera House (M. Cavana, manager): Charles A. Gardner in Karl, 18th, giving great satisfaction to a good house. William Stafford in Othello, 21st, to fair business. Well pleased audience. Helen Bancroft in Camille, 22d, to good business. Denman Thompson, May 3, with prospects of largest house of the season. Dupree and Bowden's Minstrels, 12th.

## BROCKPORT.

Ward's Opera House (George R. Ward, manager): Only a Farmer's Daughter, 17th, to fair house, giving great satisfaction. Denman Thompson, 24th.

## ELMIRA.

Opera House (W. F. Sardwell, manager): Emma Abbott's Opera co. gave Bohemian Girl, at matinee, and Mignon at evening performance, 16th. Large crowds attended each and appeared to enjoy the performances.

## YONKERS.

This city is to be congratulated and can be justly proud of the new Music Hall which opened its doors on the 14th. The entrance is through a wide hall leading into a spacious foyer, provided with sofas, chairs, rugs, open fire-place and numerous excellent oil and water color paintings, tastefully arranged upon the walls. The decorations of the auditorium are bright and attractive, and while suggesting the Madison Square Theatre, to much one very much of the Casino. The parterre affords from every part a good view of the stage, and is furnished with rows of roomy, well upholstered folding chairs. The four hanging proscenium boxes, with fanciful canopies, and the first outside open boxes, lengthen the resemblance to the Casino. The stage is large and well fitted with scenery and modern appliances, while the comfort of the performers is not lost sight of in the arrangement of the dressing-rooms. Altogether it would be difficult to find a more complete and beautiful place of amusement outside of the metropolis. The audience on the opening night was large and brilliant, including the greater part of the representative people of Yonkers, together with many friends from New York. The programme of the evening consisted of several selections by the St. Cecilia String Quartette and Mandolin Society, several well rendered glees by the Yonkers Glee Club and a singularly happy and appropriate address by William Allen Butler. After the entertainment an informal reception was held in the foyer.

## UTICA.

Opera House (Thos. L. Yates, manager): Cushman's Colonial Comedy co., to a fair house, opening their entertainment. Silver King 17th, 18th, 19th; to fair business. The co. is one of the very best that has been in Utica in many years, and would have been greeted by large houses had it not been that too many co. were advertised. It would be well for the management to limit the attractions to two a week, as a great many good co. pass by us, not wishing to play to empty seats.

## ITHACA.

Wilgus Opera House (H. I. Wilgus, proprietor): Emma Abbott co., 13th, gave new opera, King for a Day, to a large and enthusiastic house. The cast, with magnificent singing of Abbott, Seguin and Tagliapietra, could not be excelled. Nobody's Claim co. 19th, to a fair house, giving good satisfaction.

## AUBURN.

Academy of Music (F. I. Matson Manager): Only a Farmer's Daughter, 15th, was presented by an exceptionally good co. to a large audience, and gave great satisfaction. William Stafford 19th; Robert McWade, 23th.

## SALAMANCA.

Opera House (Hobson Amber, manager): Bertha Welby, supported by John Haverlyn, presented Oliver Twist to a fair house, 17th. Miss Welby's Nancy Sykes and Mr Haverlyn's Bill Sykes were very good. The Faggin of D. Hanchett, and Mr. Hamblin of William Gillian, are worthy of mention. The rest of the co. did fairly well. J. H. Wallick's Rabbit King co. comes 24th, and Tony Denier's Humpty Dumpty 28th.

## CANANDAIGUA.

McKechnie's Opera House, (Stuart C. McKechnie, manager): Charles A. Gardner, in Karl, 23d, to good business. Dupree and Bowden's Minstrels May 1.

# NORTH CAROLINA.

## WILMINGTON.

Opera House (George R. Dyer, manager): House closed during week of 14th. The Mendelssohn Quintette Club, of Boston, and Miss Cora Grove gave a concert to fine business 21st. Advance sale opened 18th, and there was a great rush for seats. Our regular season will in all probability close with this attraction.

# OHIO.

## TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): Monte Cristo, the only attraction of the week, drew packed houses 14th and 15th. O'Neill and DeBelleville shared honors equally, but for the life of me I cannot see why Mr O'Neill speaks his last lines with that low-comedy, burlesque wail of a squeak which causes the gallery to laugh but inspires the more critical with disgust. Boniface's Villefort is a noble effort. He is an excellent actor. Eugene Blair as Mercedes has but little to do, but does that little well.

## DAYTON.

Music Hall (Larry H. Rent, manager): Roland Reed made his first appearance in this city, 14th, in Cheek, to a large and well-pleased audience. Reed as Rich Smythe kept the audience in the best of humor whenever he is on. His songs, especially "I'm a Dude," received a number of encores. The co. is good and gave the best of satisfaction. Mestayer's Tourists appeared 17th to very good business. The co. must have had a very tiresome journey. They looked weary, and their performance made the audience ditto.

Arena: Sells Brothers' Circus gave two performances 19th to splendid business. It was their first stand away from Columbus, their Winter headquarters. Taking everything into consideration, the show was equal to, if not above, the average.

Items: Matters of the Summer opera are assuming a definite shape, and by next week I think I can send in names of entire co.—I have been informed that there will be a co. this Summer at Memorial Hall (Soldiers' Home), and superior to any of previous seasons.—How many hard-working men does it take to run the stage at Zanesville, O.? Is the Mirror correspondent one of 'em?

## MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Watson's Wrinkles co. played to fair business 15th, and gave good satisfaction. Wilbur Opera co., 18th, played to large audience and best class of people, giving an excellent entertainment. Jumbo Davis played to great business 19th. He has an excellent band and orchestra. Jumbo, as well as the Old Boy, must have his due.

## MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): Harry Watson's Wrinkles co. to a small but appreciative audience, 14th. He should be billed "The greatest show on earth. The general verdict was: The most fun to the square inch of anything ever seen here. Mattie Vickers, 19th, to good house for return date, and gave good satisfaction.

Items: Spencer Prichard, of the Vickers co., was warmly received by his numerous friends in the city.—H. G. Boynton, of this city, leaves this week for St. Louis to join the Cody-Bogardus Wild West show.

## COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Jumbo Davis had a fair house 16th. Frank Mayo, as Davy Crockett, had a well-filled house 18th, and the Tourists gave a very tart show to fair house 20th. Nick Roberts' Humpty Dumpty, 26th.

Grand Opera House (Joseph Miller, manager): Has been closed all week. Stranglers of Paris, 28th, 29th, 30th.

Museum (Richards and Roltair, managers): Business has been very large all week. Arrivals: Commodore Nutt and Fairy Queen, Annie Nelson, Louis St. Clair, Martin and Lonsdale, Bertie and Goldie Rhinehart, and Nellie St. George. Departures: Mrs. Tom Thumb, Major Newell, Lovenberg Family, and Seven Sutherland Sisters.

Arena: Sells Brothers' Circus gave an excellent show to good business, 16th and 17th.

Items: T. A. Kennedy is in town arranging for the opening of the Continental Museum May 5.—George W. Little is here ahead of Nick Roberts' Humpty Dumpty.—Oscar Bragg is here for a little rest.

## HAMILTON.

Globe Opera House (Cornell and Myers, managers): Annie Pixley played M'liss to a large house, 14th. J. Z. Little's World comb., 18th, 19th, to fair business.

## URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): Wallick's Jesse James co., 16th, to large downstairs and jammed upstairs. The hit of the evening was made by Fred Lyons (Old Bob), in his banjo laughing song. Fred's jumbo mouth is a familiar opening to Urbana audiences.

## XENIA.

Opera House (J. A. Hiveling, manager): Annie Pixley made her first appearance here, 15th, in Zeta, to good business (at advanced prices), and gave the best of satisfaction. Miss Pixley will in the future be one of Xenia's favorites. Baker and Farron, 23th; Bunch of Keys, May 5.

Item: Bunch of Keys close the season May 5.

## CELINA.

Tonvelle's Opera House (Klueb Brothers, managers): The Ober Comedy co. played their second engagement here, 14th, 15th, presenting Oliver Twist and La Celebrated Case to good houses, considering the weather. The Obers and Fred Power were very good; the rest of the co. is far below the average.

Item: The Silver Lake Band and Orchestra of Celina, which has been with the troupe the season of 1883-84, will sever their connection at this place. Ober reports poor business.

## LIMA.

Faurot's Opera House (G. E. Latham, manager): Jumbo Davis, 12th, to good business. His orchestra made the evening very enjoyable. T. W. Keene came, 13th, to good business, in Richard III. Mr. Keene gave a splendid performance. His acting with Lady Anne in the second act was especially fine. Good co. in support; costumes elegant.

Items: R. W. Kleibacker, representing Leon and Cushman's Serenaders, was in the city 15th.—Fully 200 people from neighboring towns attended Richard III.—The ushers give a leap-year ball, 24th.

## DELAWARE.

City Opera House (Chipinger and Butler, managers): Jumbo Davis, 17th—fourth visit. He has evidently lost none of his drawing power, for every seat above and below was taken before the curtain rose. Jumbo's band is excellent, and deserves all the praise that has been bestowed upon it.

## SPRINGFIELD.

Grand Opera House (Cutler Tramp, manager): Mestayer's Tourists, to fair audience, 16th. Gave fair satisfaction. The singing was the principal feature. J. K. Emmet will appear about the 1st of May. Clara Morris, May 1. Smith's Between Two Fires co., 20th.

Arena: Sell Brothers' Circus exhibited on afternoon of 15th to a large audience, and evening to a fair ditto. The menagerie was a special feature.

Item: It is but just and fair that the facts be made known to the public through THE MIRROR regarding the condition of Esmeralda here, just 'ult. There were not known at the time I sent report. Miss Dillon, the lady who had been playing Esmeralda, was sick while the co. was in Cincinnati. The manager sent for Carrie Stuart to take her place, Saturday evening, on a few hours' notice, and then told her Miss Dillon would be able to go to Springfield on Monday. Miss Stuart naturally paid no further attention to the part, supposing she would never play it again. On Sunday she received word that Miss Dillon could not go to Springfield, and requesting her to take her place. Everybody here supposed she had been playing the part all season. It was an injustice to her and an oversight of the manager not to appear before the audience and announce the change.

# PENNSYLVANIA.

## PITTSBURG.

Opera House (John A. Ellsler, manager): Stetson's Princess Ida co. succeeded in closing a very good average week's business. In the early part of the week the houses were unremunerative, but as the merits of the performance became known there was a rush. Miss Barlow as the Princess Ida carried off the honors of the performance. Miss Reed, a member of the chorus, assumed the leading role on Wednesday evening and Saturday matinee, on account of Miss Barlow having become slightly affected with what is commonly known as the "Pittsburg grip." Miss Reed sang exceptionally well, but her acting was quite amateurish. The Misses Bemister, Rifforth, Herrick, Schroeder, Wilson and Siebe all did well in their respective parts, as also did Messrs. W. H. and C. H. Clark, Pearsons, Paxton, Rochester, Sandford and Kohle. Frank Mayo, 21st; Lizzie Harrold, in Becky, the Maid o' Believe, 28th.

Library Hall (Fred. A. Parke, manager): Young Mrs. Winthrop made a very favorable impression and played last week to very fair business. Stranglers of Paris, 21st; Barry and Fay, 29th.

Academy (H. W. Williams, manager): Harvey's Muldoon Picnic co. made quite a hit last week, and did a very large business. Harry G. Richmond, Walter Mack, Henrietta Murray, and in fact the entire co., acquitted themselves creditably. Bartlett and Fisher, the Pittsburg boys, were tendered an ovation. The Two Johns comb., 21st; Schneider's and Coes comb. 28th.

Museum (P. Harris, manager): The usual large week's business. The programme was quite an extensive one, and included Commodore Foote and sister, Misses Albertine, Glenroy and La Petite Kitty; Messrs. Walter Stanle, James Richmond, and Leonzo, the juggler. A spectacular and operatic burlesque is announced for this week.

Sixth Street Museum (H. Myers, manager): The opening week was quite auspicious, there being large crowds in attendance. The programme was quite varied and included many attractions new to amusement-going people. For the week beginning 21st, the announcements are: Ada Mortimer, Little Todd, Signor Canon, Thomas Berger and Edwards and Howard.

Items: Manager John Ellsler is in Cleveland.—Leon Washburne, the circus manager, is in the city.—Colonel Andrew Haight arrived in town 20th, in the interest of the Barnum show.—Manager Harris will establish branch museums in Louisville and New Orleans.—Billy Turner, who in olden days was known as a lightning ticket-seller, is at present dispensing the pasteboards at the new Sixth Street Museum.—Mrs. W. W. Forst, formerly Miss Mamie Taylor, left the city 20th for Baltimore, where she will join Ford's Princess Ida co.—Will H. Duffey, business agent for Lizzie Harold, is in town.—Mary Beebe will not be with the Princess Ida co. during the tour of the one-night stands through Ohio. Her place will be filled by Miss Biard.—William White, who played the part of King Gama, left the Princess Ida co. after the performance 20th. C. H. Clark and wife will also shortly leave, and others are to follow suit, all on account of an order issued by the "guv'nor" reducing salaries.—Manager Parke is interested in the scheme to give a series of Summer-night, open-air operatic festivals during the heated term. A stage is to be erected on the Exposition grounds. George Paxton and Marie Jansen have already been engaged for the co.

## McKEESPORT.

White's Opera House (James E. White, manager): Mattie Vickers made her bow before a McKeesport audience for the second time this season 19th. Fair audience. She gave genuine satisfaction, as did also her support. Annie Pixley, 17th; large house. Lizzie Harold, 26th; M. B. Curtis, May 7.

## TITUSVILLE.

Academy of Music (L. W. Barnsdall, manager): Tony Denier's Humpty Dumpty, 16th, drew a very good audience. A very good show.

## POTTSVILLE.

Academy of Music (Nathan Houser, manager): Maude Granger in Claire and the Forge-Master, 14th, giving us the best emotional acting that has been seen here in a long time. The cast was very fine all through. Watson's Comedy co. May 3.

## ALTOONA.

The past week has been bare of events in the dramatic line. The Opera House management are undecided in regard to making improvements. There is a first-class opening for some one to build a good opera house.

## BETHLEHEM.

Grand Opera House (G. C. Aschbach, manager): Herne's Hearts of Oak was presented to slim business 24th. Positively the best play of the kind ever presented in Bethlehem, and the few who saw it have advertised it sufficiently to insure a packed house on a return visit. Aldrich and Parsloe will reappear 29th in My Partner. It will be remembered that the last time this co. played here, an alarm of fire in the house caused a tumult which brought the drama to a sudden end during the second act. The co. return at the solicitation of over three hundred petitioners.

Sun Hotel Hall (Charles Brodbeed, proprietor): This hall has just been completed and will be used for small shows, lectures and concerts. It was formally opened 22d by Godwin's Jubilee Singers.

Item: The Opera House was used 22d, for the production of Dutch Rip (oder der Schpooka in der Blowa Barrick), by All Moas' Allentown co., under the auspices of J. K. Taylor Post, G. A. R., of Bethlehem.

## HARRISBURG.

Opera House (H. I. Steele, manager): Jane Coombs, 15th, and presented the balcony scene from Romeo and Juliet, and the play of Ingomar, the Barbarian. The star and her leading man were spirited and forcible in their respective parts, but the rest of the co. resembled a lot of automatons in their carriage and delivery. The work of the prompter, though not seen, was evident. The house was very light—in fact, a begarly array of empty benches. Peck's Bad Boy, 17th, was given to a fairly good house by a co. of very clever comedians who succeeded in keeping the house in a roar. The Bad Boy of Mr. Carroll, and the Groceryman of Mr. Grath were immense, and the rest of the co. were equally good. Emma Abbott 18th, to a good house—well filled by our fashionable and musical people. The programme, consisting of Mignon and the Toreador scene from Carmen was fairly well rendered. Miss Abbott and Miss Rosewald were in good voice, and sang their parts very acceptably. The same may be said of Miss Seguin. Signor Campobello and William Castle were dramatically satisfactory. Planter's Wife co. 19th, to fair business. John A. Stevens 24th; White Slave 30th.

## ERIE.

Park Opera House (William J. Sell, manager): Emma Abbott Opera co. 11th, to over a thousand lovers of good music; gave unalloyed pleasure. Fay Templeton 12th to a splendid audience. Bennett and Moulton's Comic Opera co. all but week, in eight performances, to crowded and delighted houses. B. J. Lodge and L. P. Smith were exceptionally good in both voice and action and were frequently applauded. S. W. Silsbee and the beautiful Mamie Upton in June will be known as Mr. and Mrs. Silsbee. Professor Reynolds, Mesmerist, 21st, 22d and 24th. John P. Smith's Comedy co. in Between Two Fires 25th; Barnum's Circus August 9.

Items: After the theatrical season, 28th, Manager Sell will open the Roller Skating season, using the parquette and stage recently converted into a ball-room.—Horace W. Smith, scenic artist, of this city, will make his headquarters in Buffalo for the future.

## ALLENTOWN.

Academy of Music (H. J. Hagenbuch, proprietor): Hearts of Oak drew a medium house 15th. The performance pleased. Peck's Bad Boy was the attraction 18th, and highly amused a fair audience. The Bethlehem Choral Society 24th; John Stetson Opera co. in Princess Ida 28th.

Item: Dutch Rip had its second presentation 19th, to a fair-sized audience. Financially Dutch Rip was a failure to its manager, and Allentown will see no more of it. It was highly amusing to hear the dialogue between Rip and the co. carried on in two languages. Rip speaking his part in plain and broken English, and the rest of the co using Pennsylvania Dutch.

## HONESDALE.

New Opera House (W. J. Silverstone, manager): Harry Watson's Comedy co., who were so well received here last December, are booked for an early date. J. E. Richmond theme talent co. will shortly produce Claude Duval.

Items: Billy (Manson) Davis, who has retired from the profession, is now residing here.—I would suggest that it would be profitable for Barnum and Forepaugh to bill Honesdale, when they visit Scranton, and run excursion trains.

## CORRY.

Opera House (G. F. Greaves, manager): Tony Denier's Humpty Dumpty to fair business 15th. The Two Johns 17th to a good house. Jumbo Davis 25th.

## SHAMOKIN.

G. A. R. Opera House (John F. Oster, manager): Jane Coombs in Ingomar 17th to medium business. Miss Coombs as Parthenia fairly sustained her reputation as an actress, but her support was wretched.

Item: This is the fourth season of Col. Oster's management at the above house, and he has made hosts of friends in the profession.

## YORK

York Opera House (Adams and Dale, managers): Jane Coombs, with light support, appeared to a small house in Ingomar 24th. Watson's Comedy co. 26th; White Slave May 1; Patterson's Queen's Lace Handkerchief co. 4th.

Arena: Barnum's paste brigade arrived in town 24th. The date is May 9.

## SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Planter's Wife 14th to good business. Emily Rigl as Edith Gray, the heroine, was the attraction, and was called before the curtain several times. Joseph Murphy in Kerry Gow 20th, and Shaun Rhue 26th.

## READING.

Grand Opera House (George M. Miller, manager): Emily Rigl, in The Planter's Wife, was well received by a large audience 13th. M. W. Hanley's co. in McSorley's Inflation 24th; Princess Ida 26th.

Academy of Music (John D. Mahler, manager): Peck's Bad Boy appeared to good houses 17th and 18th. Abe Buzzard, by John M. Stephen and co., 19th and 20th to fair houses. Siberia 27th and 28th.

## WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Emma Abbott's Opera co. in Martha, 17th, to one of the largest and most enthusiastic audience of the season. Zelda Seguin is charming; Signor Fabrini sang with force and power, and Signor Tagliapietra called forth rounds of applause. The chorus was strong, and the excellent orchestra was perfect throughout. Receipts $750.25. Jane Coombs in Ingomar, 20th, to a small but appreciative audience. Miss Coombs was well received. Her conception of the Greek maiden was fine. The balcony scene from Romeo and Juliet, which preceded the play, was received with hearty applause. Princess Ida, 24th; John A. Stevens, 25th, in Unknown; Dupree and Bowden's Minstrels, 28th.

## PITTSTON.

Music Hall (W. J. Evans, manager): Rentz-Santley co. played to a crowded house, 15th. Planter's Wife to a very select audience 17th. The performance was well received and gave genuine satisfaction. Emily Rigl was called before the curtain at the close of each act.

## JOHNSTOWN.

Union Hall: Jane Coombs played Parthenia in Ingomar and the balcony scene from Romeo and Juliet to a moderate house, 19th. M. B. Curtis, May 7; Rehan's 7-20-41, 24th; Wilbur Opera co. June 2.

## BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Two Johns Comedy co. 7th, 8th, to good houses. Harry Miner's Silver King co. 13th, 14th, and matinee; big at each performance. F. C. Bangs sustained the role of Wilfred Denver in an admirable manner, and was repeatedly called before the curtain. At the conclusion of the performance he was given an impromptu reception by the Bradford Press Club, at which he was highly gratified. Mr. Bangs was creditably supported by Carrie Evelyn in the character of Nell Denver.

Gem Theatre (M. J. Cain, proprietor): New arrivals for week of 21st: Willoughby Sisters, Griffin and Kent, Fanny Mitchell, Charles A. Grear and Hattie Bell.

## WILKESBARRE.

Music Hall (M. H. Furgueder, manager): Rentz-Santley co. 14th. Business light. Planter's Wife co. (Emily Rigl) gave a very good performance to fair house.

Items: Manager Burgunder recently visited New York to secure attractions.—I forward you to-day copy of libretto of the new comic opera, The Smith Family, to be produced here May 6 and 7 and at Scranton 8th. The opera has a number of catchy airs, and may become popular. I will attend a rehearsal prior to production. You will please make whatever comments you deem necessary (after perusal). The performance at Scranton will be attended by prominent New York managers, including John Stetson.

## LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Patience, by amateurs of this city, was very creditably rendered 17th and 18th. Harry Schultz, as Bunthorne, was particularly good, and Mrs. Nellie Johnson-Campbell took the part of Patience in excellent style. The chorus was very good and strong. Emma Abbott and co. gave King for a Day 19th, with a matinee of The Bohemian Girl. The co. is an unusually strong one and was well appreciated.

# RHODE ISLAND.

## PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): No attractions booked here at present. Barney McAuley and co., 14th, 15th, 16th, presenting A Messenger from Jarvis Section and The Jerseyman to very small houses. His support was fair, Miss Baker and Mr. Owen dividing the honors. Louis Aldrich and Charles T. Parsloe, with an average co., gave My Partner before good houses.

Providence Opera House: Week of 21st will be presented Romany Rye. The first three nights of past week Salsbury's Troubadours gave their new play, Three of a Kind. Remainder of week we had The Rajah, for the first time in this city. A large and cultivated audience was present at each entertainment. The mounting of the piece was the best ever seen here, especially the glade scene with the running brook.

Theatre Comique (Hopkins and Morrow, managers): Arrivals 21st; Royal Japanese Dancers, Lester and Williams, McIntyre and Heath, Inman Sisters, Hume and Lindsey, John and James Russell, Maude Clifton. Departures 19th: The Four Diamonds, Cronin and Sullivan, La Porte Sisters, Carlo Benedetti, Mealey and Hague, Fred Roberts. Business rather light.

Dime Museum: Arrivals 21st: The Man Fish, the Water Lily, Walter H. Stuart, Harry De Courcy, Hiawanda, Coroline, the Adams Sisters, Lizzie Sturgeon, John C. Leach, Maggie May, Charles and Bly Harris, Walter Stanton and Watson children. Departure 19th: Harry Burns, Webber and Fields, Clarence, Rooney and Brennan.

Item: Mr. Parsloe's diamond ring in fourth act received merited applause. Its weight is sixty karats.

## NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Margaret Mather in Leah, 14th, filled the house with our most fashionable people. The little lady won the hearts of her audience from the first, and the enthusiasm was kept up throughout the whole evening, and if she ever comes this way again she may be sure of a warm welcome. She had several recalls. Alexander Salvini supported the lady in an artistic manner. The rest of the support is all that could be desired. Aldrich and Parsloe in My Partner drew but a fair house 15th, owing to severe storm. Support not so good as last year. Fun on the Bristol 20th; Joseph Jefferson May 5; Black Flag 7th. Joseph Murphy 8th.

## WOONSOCKET.

Music Hall (F. F. Luce and Co., managers): Joe Allen and wife played A Sister's Oath, 14th, to $36. Three of the cast were killed in the first act, and the small audience would have felt gratified if the decedents had been increased "to the full strength of the co." Margaret Mather in Leah, 17th, was greeted by a large and very appreciative audience. Miss Mather is a favorite here. John Hacket, city bill poster, takes his annual benefit 23d, the attraction being Carrie Swain in Morning Glory.

Items: The latter part of our season is proving decidedly the best.—Where are all the Minstrels? They have not visited us since last Fall.

# TENNESSEE.

## MEMPHIS.

Leubries Theatre (Joseph Brooks manager): Rose Eytinge played a return engagement the first three nights of present week, opening 14th, and presented same plays as when here last—Felicia, Oliver Twist, Rose Michel and A Winter's Tale. Business was extremely bad. C. B. Bishop, 21st, week.

## KNOXVILLE.

Arena: Barrett's Circus gave two performances, 16th, to packed houses. Every one was disappointed, as the show was very poor, not a single new feature being introduced.

Item: A Farmers' Convention and Trade Celebration will be held here during the week of May 19.

## CHATTANOOGA.

Arena: S. H. Barrett's Circus gave two performances, 13th, to full tents. Canvas was not spread at Rockwood, Tenn., 14th, as it rained all day. Quite a number of the performers did not join the show on the preliminary Southern trip, but will meet it in Louisville next week.

# TEXAS.

## FORT WORTH.

Opera House (Max Eber, manager): Charlotte Thompson and co. appeared 19th. Matinee, Miss Multon; evening, Jane Eyre; 21st, Sea of Ice. Excellent business.

## SHERMAN.

Sherman Opera House (C. H. Batsell, manager): Charlotte Thompson rendered Jane Eyre, 16th, and Miss Multon, 17th, to good business. Kathleen Mavourneen will be presented by the consolidated Hewett's Minnettes and Osborne's Oddities, 28th, 29th. On the 29th Patience will be presented by the best local talent, assisted by Lilian Brown, of the late Jollities; Harry B. Edwards, late of the Hess Opera co. J. A. Norris is musical director.

# UTAH.

## SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Leavitt's European Specialty co. finished a very successful engagement of five nights, 9th. Excellent houses. Price's Surprise Party in Pop opened for three nights, 10th.

Walker Opera House (D. Burks McKenzie, manager): Smith's Uncle Tom's Cabin co., 10th, 11th and 12th, and matinee to fair houses, falling off somewhat toward the last.

# VIRGINIA.

## RICHMOND.

Theatre (W. T. Powell, manager): John Brougham's Lottery of Life was played to small houses, 14th, 15th, 16th. Minnie Hauk appeared in concert, 17th, 18th, and drew fair audiences. C. B. Bishop is booked for the 21th and 22th; Patterson's New York Opera co., in The Queen's Lace Handkerchief, 28th, 29th, 30th.

## NORFOLK.

For several weeks past we have had but little at the Academy of Music of a professional character. Amateurs hold the boards to such an extent that one longs for the return of the legitimate. Emma Abbott is booked for 24th, and her appearance will be greeted by extra large business.

## LYNCHBURG.

Opera House (T. H. Simpson, manager): Skiff and Gaylord's Minstrels gave a fair show, 17th. The co. is working under some disadvantages, which will in a short time be removed. Zimmerman's Lottery of Life co., with E. A. Locke, 18th, 19th, to small business.

# WEST VIRGINIA.

## WHEELING.

Opera House (W. S. Fenn, manager): Sadie Welby appeared to The Hawkshaws and Cinder Path 14th and 15th, to fair business. Nick Roberts' Humpty Dumpty, 16th, to moderate house. Mr. and Mrs. Hanson, in Uncle Tom and Wellington, 19th, drew a crowded house, and were well received.

Academy of Music (Charley Shay, manager): Campbell and Eastwood, assisted by the Ricketts Brothers and Kohler and Conner, opposed last week to good business.

## PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Nick Roberts' Humpty Dumpty, 14th, to medium business. The specialty artists were good.

Item: Manager Van Winkle has secured Music Hall and co., by aid of a guarantee for the rent. He has been working with a will, and has made two trips to Marietta, from whence quite a number are expected. A steamer has been chartered to carry them. The entertainment promises to be the event of the season.

# WISCONSIN.

## MILWAUKEE.

Grand Opera House (H. L. Marsh, manager): The re-engagement of Shook and Collier's Storm-Beaten was not a startling success. Opening 9th, it held the boards through the week to fair business. Were it cut on any stage—and it is to be sincerely and earnestly hoped that no other stage will ever be similarly afflicted—the grand military drama, 4th Guard, in five acts by Malmy Aldrich, a resident of this city. If anything flatter or more absurd can be written, do it now and let the author. The audiences, nine-tenths being dead heads, sat patiently through part of the play, looking for better things, but seeing no chance of their hopes being realized, sadly departed. Boston Ideal Opera co. 17th, 18th and 19th, to excellent business.

Academy of Music (Harry Deakin, manager): The house remained closed, week of 7th, to prepare for the production of Julma, which opened 14th and played through the week to full houses. The spectacle is by far the best that has ever appeared in this city, the ballet dancing, scenery and grand Amazon march being very fine, indeed. Brown's Minstrels (formerly Callender's) 20th, to fair business.

Items: Sliensby's Theatre, with Ida Siddons' Blondes, has found it hard pulling against the beauties of Julma's ballet.—H. L. Marsh and Jacob Litt will play the Boston Ideals through the Wisconsin circuit. Jacob Litt will go on in charge of the co.—Another new opera is shortly to have its first presentation in this city. It is entitled Amaryllis; or, Mammon and Gammon, and will be produced at the Academy May 1, 2, 3, by amateurs, under the auspices of the ladies of St. Paul's Church. The opera was written by Harry R. Smith, of Chicago, and composed by Henry H. Thiele, a well-known musician of this city.—Manager Litt is sparing no pains or money to make the Schlitz's Park Theatre the leading place of amusement during the Summer. The stage has been enlarged and new scenery, a sloping floor and new gas fixtures put in. A very successful season is promised.

## OSHKOSH.

Opera House (R. L. Marsh, manager) Boston Ideals gave Fra Diavolo to a delightful audience, 16th. Delegations from Neenah, Menosha and Fond du Lac came to hear them, and the house was packed. All the solos were warmly applauded, but especially those of Marie Stone, Tom Karl and Mr. McDonald. Brown's Empire Minstrels gave a fairly good performance to a good house, 17th.

Turner Opera House (Adolph Von Kaas, manager): Mirror of Ireland comb. played to fair business, 14th. This seems to be a sort of specialty co., the Irish element predominating. They played under the management of the Irish Land League of this city.

## CHIPPEWA FALLS.

Cobban Opera House (Favell and Cobban, managers): Mason and Morgan's Uncle Tom's Cabin co. to standing room only, 9th. The co. is fair. Brown's Empire Minstrels, to not very large house, 11th, the reason being Good Friday. The troupe is not extra. Rentfrow's Jolly Pathfinders, to cr

Tombstone, in Three of a Kind, 21st; bustle to Manager Lathrop, Wilbur Opera co. in Prince Consort, 25th.

**ST. CATHARINES.**

St. Catharines Theatre (H. G. Hunt, manager): Only a Farmer's Daughter, to moderate business, 24th. Third time the play has been announced here. Salsbury's Troubadours, in Three of a Kind, delighted a large audience, 25th.

**DATES AHEAD.**

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

**DRAMATIC COMPANIES.**

Ada Gray: Chicago, 21, week; Baltimore, 29 to May 10, 15; Philadelphia, 5, week; Harrisburg, Pa., 22; Reading, 23; Allentown, 24; Wilkesbarre, 25; Pittston, 26; Scranton, 27; N. Y. City, 29, week.

Aiken's Heavy Scenery Co.: Troy, N. Y., 18, 19; Ft. Plain, May 1; Schenectady, 2; Rome, 3; Cortland, 5; Baldwinsville, 6; Auburn, 7; Syracuse, 8, 9.

Anderson and Pennoyer: Worcester, Mass., 24, 25; Bethlehem, Pa., 26.

Aimee Pelby (Robert Pelby, manager): Philadelphia, 21, week; N. Y. City, 28, week.

Augustin Daly's Company: Philadelphia, 21, three weeks; Boston, May 12, two weeks; Brooklyn, 26, week; Chicago, June 2, four weeks; thence to London.

Alpine Rose Co.: Philadelphia, 14, week; Albany, 24; Brooklyn, 28, week.

Al. Wilkes: Omaha, Neb., 26.

Barlow-Janauschek Co.: Chicago, 28, two weeks.

Bunch of Keys (Frank Sanger, manager): St. Paul, 24, 25, 26; Chicago, 28, week; Kansas City, May 6, 7, 8; Omaha, 9, 10; Denver, 12, week; Leadville, 20, 21; Pueblo, Col., 22, 23; Colorado Springs, 26, 27, 28; San Francisco, June 2, four weeks.

Bunch of Keys (Dudley McAdow, manager): Flint, Mich., 24; Ypsilanti, 25; Toledo, O., 26; Sandusky, 28; Tiffin, 29; Fostoria, 30; Zanesville, May 1; Lima, 2; Muncie, 3; Xenia, 5; Urbana, 6; Akron, 7; Erie, Pa., 8; Corry, 9; Jamestown, N. Y., 10; Youngstown, O., 12; Wheeling, W. Va., 13, 14; McKeesport, Pa., 17.

Boston Theatre Co. (Jalma): Detroit, 21, week; Boston, May 5, two weeks.

Boston Bijou Co.: Philadelphia, May 12, three weeks; Chicago, June 2, four weeks; Milwaukee, 30, week; St. Paul, July 7, 8, 9; Minneapolis, 10, 11, 12; Chicago, 14, week.

Barney McAuley: Norwalk, Ct., 24; Pittsfield, Mass., 25; Westfield, 26; Lewiston, Me., 28; Bangor, 29, 30; Portland, May 1, 2, 3—close.

Barry and Fay: Youngstown, 24; Steubenville, 25; Wheeling, W. Va., 26; Pittsburg, 28, week, rest; Lynn, Mass., May 12.

Between Two Fires Co. (John P. Smith, manager): Erie, Pa., 25; Cincinnati, 28, week.

Bates and Farron (L. E. Weed, manager): Findlay, O., 25; Bellefontaine, 26; Piqua, 29; Xenia, 30; Urbana, May 1; Delaware, 2; Lancaster, 3.

Bella Moore: Reed City, Mich., 24; Cadillac, 25; Stanton, 26.

Boston Comedy Co. (H. Price Webber, manager): Halifax, April 14, two weeks.

Bartley Campbell's Siberia: Easton, Pa., 24; Reading, 25, 26; Paterson, N. J., 28, week; N. Y. City, May 5, week.

Bartley Campbell's White Slave: N. Y. City, 21, week; Harrisburg, Pa., 30; York, May 1.

Bess the Waif Co.: Philadelphia, 21, week.

Clara Morris: Cincinnati, 21, week; Indianapolis, 28, 29; Dayton, 30; Springfield, May 1; Columbus, 2, 3.

Carrie Swain: Lawrence, Mass., 24, 25; Beverly, 26; Lowell, 28, 29, 30; Peabody, May 1; Burlington, Vt., 3; Montreal, 5, week.

Charlotte Thompson: Houston, 21, week; Galveston, 28, week.

Chanfrau: Fitchburg, Mass., 26; Chicopee, 28, Springfield, 29.

C. A. Gardner (John W. Dunn, manager): Rochester, 24, 25, 26; Buffalo, 28, 29; Elyria, O., 30.

Charles Collins: Bennington, Vt., 23 to 26.

C. L. Davis: Ashtabula, O., 24; Corry, Pa., 25; Jamestown, N. Y., 26; Dunkirk, 28; Lockport, 29; Batavia, 30; Canandaigua, May 1; Geneva, 2; Penn Yan, 3.

C. B. Bishop: Richmond, Va., 25, 26.

Devil's Auction (Frank Gardner, manager): Montreal, 21, week.

Dorman Thompson: Newark, N. J., 24, 25, 26; Gloversville, N. Y., 28; Hudson, 29; Cohoes, 30; Little Falls, May 2; Ilion, 3; Oneida, 5; Lyons, 6; Brockport, 7; Medina, 8; Lockport, 9; St. Catherines, Ont., 10; Hamilton, 12; Brantford, 13; London, 14; Toronto, 15, 16, 17.

Drake of Hearts Co. (Clark S. Sammis, manager): Sherman, Tex., 28; Little Rock, Ark., May 2.

Draper's Uncle Tom Co.: Dayton, O., 24; Cambridge, 25; Richmond, Ind., 26; Cincinnati, 28, week.

Emeralda Co.: Racine, Wis., 24; Kalamazoo, Mich., 25; Muskegon, 26; Grand Rapids, 28; Battle Creek, 29; Jackson, 30; E. Saginaw, May 1; Bay City, 2; Port Huron, 3; Saratoga, N. Y., 5; Poughkeepsie, 6; Yonkers, 7, 8; Jersey City, 9, 10.

Fanny Davenport: Cincinnati, 21, week; Boston, 28, three weeks.

Frank Mayo (Sheridan Corbyn, manager): Pittsburg, 21, week; Chicago, 28, week.

Fred Wardie: Cincinnati, 21, week.

Foiled at Last Co.: Atlanta, Ga., 24, 25, 26; Charleston, S. C., 28, 29; Danville, Va., May 1, 2, 3; Richmond, 4, 5, 6.

Fun on the Bristol: Fitchburg, Mass., 24; Woonsocket, R. I., 25; Milford, 26; Pawtucket, 28; Fall River, 29; Newport, 30; Providence, May 1, 2, 3.

Florences: Oswego, N. Y., 24; Rochester, 25, 26.

George Holland: Chicago, May 5, two weeks.

Gus Williams (J. H. Robb, manager): Denver, 21, week; Lawrence, Kas., May 2.

Gronge K. Fortescue (Well-Fed-Dora): Philadelphia, 28, three weeks; N. Y. City, May 19.

Helen Bancroft: Ithaca, N. Y., 24; Syracuse, 25, 26; Fulton, 28; Baldwinsville, 29; Oswego, 30; Seneca Falls, May 1; Auburn, 2, 3; Easton, Pa., 9, 10;

Henry Jarvis: N. Y. City, 7, three weeks.

Harry Moore's Silver King Co. A (W. H. Browne, mgr.): Brooklyn, 21, week; Newark, 28, week; N. Y. City, May 5, two weeks.

Harry Minor's Silver King Co. B.: Olean, N.Y., 24; Hemlettville, 25, 26.

Harry Minor's Silver King Co. C: Wilmington, Del., 28, 29; Trenton, N. J., 30; Jersey City, May 1, 2, 3.

Hanlons (John G. Magie, manager.): Williamsburg, 21, week; Albany, 28, 29, 30; Troy, May 1, 2, 3; Utica, 5; Oswego, 6; Syracuse, 7, 8; Rochester, 9, 10; Toronto, 12, week; London, 19, 20; Brantford, 21; St. Catharines, 22; Hamilton, 23, 24; Montreal, 26, week—close.

Harry Weston: Cincinnati, 21 week; Hamilton, 28; Connersville, Ind., 29; Shelbyville, 30; Martinsville, May 1; Vandalia, Ill., 2; St. Louis, 3, week.

Hazel Kirke Co.: Sedalia, Mo., 30; Cincinnati, May 5, week.

Hearts of Oak (James A. Herne, manager): Rest two weeks; reopen at Leavenworth, Kas., May 5; Kansas City, 6, 7; Atchison, 8; Topeka, 9; St. Joe, Mo., 10; Omaha, Neb., 11, 12; Denver, 19, week; Salt Lake, 26, 27, 28.

Hennessy's Co. (Manse Granger): N. Y. City, 21, week; Buffalo, 28, 29, 30; Syracuse, May 1, 2, 3; Brooklyn, 5, week.

Hanley's McSorley's Inflation Co.: Reading, Pa., 25; Norristown, 26; Wilmington, Del., 26; Philadelphia, 28, week.

Hennessy-Gourlay Co.: N. Y. City, 14, five weeks; Boston, May 19, two weeks.

Hermann's Ranson's Daughter Co.: Rondout, N. Y., 24; Hudson, 25; Pittsfield, Mass., 26; N. Adams, 28, 29; Westfield, 30; Holyoke, May 1.

Hayman's Fiji Co.: Chicago, 28, week.

In the Ranks Co.: N. Y. City, 21, week; Brooklyn, 28, week; Montreal, May 5, week; Toronto, 12, week; San Francisco, June 2, six weeks.

Janette Jefferson: Boston, 14, two weeks; Albany, 23, 24; Pittsfield, Mass., 25; Worcester, 26; Hartford, 28, May 1; Newport, 2; Fall River, 3; New Bedford, 5.

Janauschek: Troy, 24, 25, 26; N. Y. City, 28, two weeks; Brooklyn, May 12, week.

James T. Raymond (Aerial N. Barney, business mgr.): Decatur, Ill., 24; Quincy, 25; Hannibal, 26; Kansas City, 28, week; Denver, May 5, week; Topeka, Kan., 12, 13; Leavenworth, 14; Atchison, 15; St. Joe, Mo., 16, 17; Lincoln, Neb., 19; Omaha, 20; Council Bluffs, Ia., 21.

James O'Neill (Monte Cristo): Kansas City, 21, week; Topeka, Kan., 28; St. Joe, Mo., 29, 30; Omaha, Neb., May 1, 2, 3; Des Moines, Ia., 5, 6, 7.

J. K. Emmet: Dayton, O., 29.

Jumbo Pierson: Belfast, Me., 24, 25; Waterville, 26, 28; Hallowell, 29, 30; Gardiner, May 1; Bath, 2, 3; Biddeford, 5.

Jane A. Stevens: Harrisburg, Pa., 24; Williamsport, 25; Troy, N. Y., 27.

James Murray (W. G. Davis, manager): Paterson, Pa., 24; Scranton, 25, 26; N. Y. City, 28, week; Providence, May 5, 6, 7; Newport, 8; Fall River, Mass., 9; Taunton, 10; Lawrence, 12; Worcester, 13; Holyoke, 14; New Britain, Ct., 15; New Haven, 16, 17.

Jessie Vaughan (Rag Baby): N. Y. City, 14, three weeks; Boston, May 5, two weeks.

Julia A. Hewitt: Columbus, Ind., 23, 24.

J. Z. Little (L. P. Simpson, agent): Cincinnati, 21, week; Ypsilanti, Mich., 28, 29; Detroit, 30, May 1; St. Louis, 12.

Jane Coulter: Connellsville, Pa., 24; Irwin, 25; Huntingdon, 26; Bellefonte, 28; Ashland, 29; Tunkhannock, 30; Towanda, May 1.

Jessie James Co. (Barrett's): Salamanca, N. Y., 24; Elmira, 25; Paterson, N. J., 26; Boston, 28, week.

Kimball's Excursion: San Francisco, 14, three weeks; Louisville, May 12, three weeks; Chicago, June 2, six weeks.

Knights Pit and Mrs. George S.: San Francisco (Baldwin), 14, three weeks; Omaha, Neb., May 26.

Kate Claxton: Springfield, Ill., 23, 26; Louisville, May 1, 2, 3.

Kittie Rhoades (W. R. Ward, manager): Charlottesville, 21, week.

Katie Putnam: Albuquerque, Prescott, Ariz., 21 to 26; Las Vegas, N. M., 29, 30; Trinidad, Col., May 1, 2.

Lawrence Barrett: Lyceum Theatre, London, April 14—indefinite.

Lotta Wallace: Cleveland, May 12.

Lang-Cushman Co.: Frankfort, Ind., 25; Decatur, Ill., 26; St. Louis, 28, week; Chicago, May 5, week.

Lizzie May Ulmer: Salem, Mass., 24, Chelsea, 25; Taunton, 26; Milford, May 2.

Lizzie Evans: London, Ont., 25; St. Thomas, 26; St. Catherines, 28; Washington, May 5, week; Baltimore, 12, week.

Lizzie Haseltine: Pittsburg, 28, week.

Lights o' London (Central): F. A. Dubois, manager: Jersey City, 21, week; N. Y. City, 28, week.

Lights o' London (Eastern): B. H. Butler, manager: Lancaster, Pa., 24; Norristown, 25, 26; Salem, 28; Bridgeton, 29; Rahway, 30; Elizabeth, May 1; Morristown, 2; Orange, 3.

Lights o' London (Western): Walter Collier, Jr., manager: Trenton, N. J., 24.

Lights o' London (Southern): Charles Atwood, manager: Chicago, 21, three weeks.

Lottery of Love Co.: Brooklyn, 21, week; Philadelphia, May 5, week.

Louise Beal: Omaha, Neb., 25, 26, 30.

Louise Beaudet: Denver, 28, week.

Montgomery: Cincinnati, 21, week; Chicago, May 5, week; St. Joe, Mo., May 13; Omaha, Neb., 23, 24—close.

M. B. Curtis: N. Y. City, 21, week; Altoona, Pa., May 2; Johnstown, 3.

Mestayer-Barton Co. (Wanted—A Partner): Chicago, 21, week.

Maggie Mitchell: Lewiston, Me., 23, 24; Bangor, 26; Portland, 28, 29; Biddeford, 30; Newburyport, Mass., May 1; Lawrence, 2; Lynn, 3; Salem, 5; Lowell, 6; Waltham, 7; Taunton, 8; New Bedford, 9; Pawtucket, R. I., 10.

Margaret Mather (J. M. Hill, manager): Holyoke, Mass., 24; Northampton, 25; Greenfield, 26; Keene, N. H., 28; Claremont, 29; Concord, 30; Laconia, May 1; Nashua, 2; Fitchburg, Mass., 3; Manchester, N. H., 5; Dover, 6; Amesbury, Mass., 7; Clinton, 9; South Framingham, 10; Canton, 12; Plymouth, 13; N. Attleboro, 14; New London, Ct., 15; Meriden, 16; Middletown, 17.

Miss Langtry (Charles Meadow, manager): Chicago, 24, two weeks; N. Y. City (Niblo's), 28, two weeks; Omaha, Neb., May 30.

Mountain Pink Co.: Kansas City, 24, 25, 26; St. Joe, 28; St. Louis, May 5, week.

Mabel Norton: Fort Worth, Tex., 25 to May 2.

Mestayer's Tourists (A. S. Pennoyer, manager): Akron, O., 24; Canton, 25; Youngstown, 26; Buffalo, May 2, 2, 3.

Mattie Vickers: Louisville, 21, week; Sidney, O., 28; Marion, 29; Bucyrus, 30; Tiffin, May 1; Findlay, 2, 3; Kokomo, Ind., 6; Muskegon, Mich., 14.

Nobody's Claim Co. No. 1 (J. S. Alexander, manager): Cohoes, N. Y., 25.

Nobody's Claim No. 2: Flint, Mich., 24; Pontiac, 25; Ypsilanti, 26; Detroit, 27; Toledo, O., 29, 30.

Neil Burgess (Fred Burgess, manager): Williamsburg, N. Y., 21, week—close.

Nellie Boyd: Miles City, Mont., 21, week.

Oliver Doud Byron: Haverhill, Mass., 25; Amesbury, 26; Newburyport, 28; Farmington, N. H., 29; Great Falls, 30; Dover, May 1; Biddeford, Me., 2; Lewiston, 3; Bangor, 5; Waterville, 6; Belfast, 7; Rockland, 8; Portland, 9, 10; Boston, 12, week.

Only a Farmer's Daughter (J. Frank, manager): Buffalo, 24, 25, 26; N. Y. City (People's), 28, week; Philadelphia, May 5, week; Montreal, 12, week.

Planter's Wife Co. (Emily Rigl): Meriden, Ct., 28; Northampton, Mass., 29; Holyoke, 30; Providence, May 1, 2, 3; Chelsea, Mass., 5; Salem, 6.

Peck's Bad Boy Co. No. 1: Cleveland, 24, 25, 26.

Peck's Bad Boy Co. No. 2: Baltimore, 21, week; Williamsburg, 28, week; Brooklyn, May 5, week.

Peck's Bad Boy Co. No. 3 Mexico, Mo., 24; Louisiana, 25; Hannibal, 26; Quincy, Ill., 28; Burlington, Ia., 29; Cedar Rapids, 30; Davenport, May 1; Mendota, Ill., 2; Streator, 3; Kankakee, 5; La Porte, Ind., 6; South Bend, 7; Kalamazoo, Mich., 8; Coldwater, 9; Hillsdale, 10.

Pavements of Paris Co.: Philadelphia, 21, two weeks.

Palmer-Daly Vacation Co.: Richmond, Ind., 24; Greencastle, 25; Terre Haute, 26; St. Louis, 28, week.

Queen's Evidence Co. (Ed. L. Bloom, manager): Baltimore, 21, week; Washington, 28, week; Brooklyn, May 19, week; Philadelphia, 26, week; Montreal, June 2, week.

Robson and Crane: St. Paul, 28, 29, 30; Minneapolis, May 1, 2, 3; Oshkosh, Wis., 5; Milwaukee, 6; Grand Rapids, Mich., 7.

Rajah Co.: Hartford, Ct., 24; New Haven, 25, 26; Washington, 28, week; Buffalo, May 5, 6, 7; Detroit, 8, 9, 10; Cleveland, 12, week; Joliet, Ill., 19; Aurora, 20; Rockford, 21; Milwaukee, 22, 23, 24; St. Paul, 26, 27, 28; Minneapolis, 29, 30, 31.

Rhea (Arthur B. Chase, manager): Brooklyn, 21, week; San Francisco, May 5, three weeks; Los Angeles, 26, week (probably).

Rice's Surprise Party: San Francisco, 21, several weeks.

Roland Reed (Gustave A. Mortimer, manager): Louisville, 21, week; Baltimore, 28, week; Pittsburg, May 5, week.

Rose Eytinge: Chicago, 21, week; Cincinnati, 28, week.

Rehan's 7-20-8 Co.: Beloit, Wis., 24; Milwaukee, 25, 26, 27; Muskegon, 28; Grand Rapids, Mich., 29, 30; Kalamazoo, May 2; Adrian, 3; Pittsburg, 5, week.

Robert McWade: Auburn, N. Y., 26; Buffalo, 28, 29, 30.

Romany Rye No. 1: New Bedford, Mass., 24, 25; Brockton, 26; Manchester, N. H., 29; Lowell, Mass., May 1, 2; Portsmouth, N. H., 3; Portland, Me., 5 to 8; Lewiston, 9, 10.

Romany Rye No. 2: Providence, 21, week; Worcester, Mass., 28, 29, 30; Springfield, May 1, 2, 3, Hartford, Ct., 5, 6; New Haven, 7 to 10.

Rose Lisle: Weyman, Mo., 24; Blue Springs, 25; Beatrice, 26; Crete, 28; Lincoln, 29; Fairmount, 30.

Sol Smith Russell: Ionia, Mich., 24; Greenville, 25; Big Rapids, 26; Manistee, 28; Reed City, 29; Cadillac, 30; Stanton, May 1; Lansing, 2, 3—close.

Stranglers of Paris: Pittsburg, 21, week; Columbus, O., 28, 29, 30; Indianapolis, May 1, 2, 3; Chicago, 5, week; Detroit, 12, week; Toronto, 19, week; Montreal, 26, week—close.

Salsbury's Troubadours: E. Saginaw, Mich., 24; St. Louis, 25; Saginaw City, 26; Detroit, 28, 29, 30; Grand Haven, May 1; Muskegon, 2; Grand Rapids, 3—close.

Seymour-Stratton Co.: Westerly, R. I., 24; Norwich, Ct., 25; Wauregan, 26; Danielsonville, 28; Putnam, 29; Webster, Mass., 30; Southbridge, May 1; Palmer, 2; Orange, 3; Athol, 5.

Stetson's Contusion Co. No. 1: Cincinnati, 28, week.

Thorne's Black Flag Co.: Philadelphia, 21, week; Bridgeport, Ct., 28, 29; Waterbury, 30; New Britain, May 1; Middletown, 2; Willimantic, 3; Worcester, Mass., 5; Pawtucket, R. I., 6; Newport, 7; Chelsea, Mass., 8.

T. W. Keene: (W. R. Hayden, manager): Cincinnati, 21, week; Lawrence, Kas., May 5; St. Joe, Mo., 9.

Tavernier Comedy Co.: Moncton, N. B., 23, 24; Sackville, 25; Amherst, N. S., 26; Halifax, 28 to May 3.

Union Square Storm-Beaten Co.: Chicago, 14, three weeks.

Union Square Co. (Separation): Boston, 21, four weeks.

William Stafford Co. (Willis Ross, manager): Auburn, N. Y., 24; Rome, 25; Kingston, 26; Williamsburg, 28, week—close.

Wallack's Lady Clare Co.: Baltimore, 21, week; Philadelphia, 28, week; Brooklyn, May 5, week; Boston, 12, two weeks.

W. E. Sheridan: San Francisco, April 21—indefinite season.

W. J. Scanlan (W. H. Power, manager): Hannibal, Mo., 24; Keokuk, Ia., 25; Quincy, Ill., 26; Chicago, 28, week; Milwaukee, May 4, 5, 6; Muskegon, Mich., 7; Coldwater, 8; Adrian, 9; Ann Arbor, 10; Port Huron, 12; Bay City, 13; E. Saginaw, 14; Chicago, 19, week; Kalamazoo, 29; Battle Creek, 30; Jackson, 31; Detroit, June 2, 3, 4—close.

Young Mrs. Winthrop Co.: Cleveland, 21, week; St. Louis, 28, week; St. Paul, May 5, 6, 7; Minneapolis, 8, 9, 10.

**OPERA AND CONCERT COMPANIES.**

Abbott Opera Co.: Washington, 21, week; Petersburg, Va., 28; Norfolk, 29; Richmond, May 1, 2, 3; Philadelphia, 5, week—close.

Alice Oates' Opera Co.: Port Huron, Mich., 24; E. Saginaw, 25; Grand Rapids, 26; Milwaukee, May 3—close.

Bijou Opera Co. (Orpheus and Eurydice): Philadelphia, 21, week; Chicago, May 5, four weeks.

Burnett-Moulton Comic Opera Co.: Batavia, N. Y., 24, 25, 26; Gloversville, May 5, 6, 7.

Boston Ideal Opera Co.: Chicago, 21, two weeks; Cleveland, May 5, week; Buffalo, 12, 13, 14; Rochester, 15; Utica, 16, 17; Boston, 19, week; Washington, 26, week.

Camilla Urso: Oberlin, O., 25.

Kuhn Thursby (Concerts): Dover, N. H., 24; Portland, Me., 25; Bath, 26; Augusta, 28; Bangor, 29.

Fay Templeton: Baltimore, 21, week; Brooklyn, 28, week; Williamsburg, May 5, week; Philadelphia, 12, week; Washington, 19, week.

Gray's English Opera Co.: Baltimore, May 12—indefinite season.

Hungarian Gypsy Band: New Orleans, 21, week; San Francisco, 28—indefinite season.

Matterson's Opera Co.: N. Y. City, 14, two weeks.

McCaull's Beggar Student Co.: Cincinnati, 21, week; Washington, 28, week; Baltimore, May 5, week; Brooklyn, 12, week.

Minnie Hauk: Frankfort, Ky., 23; Evansville, Ind., May 1.

McCaull's Falka Co.: N. Y. City (Casino), 14—indefinite season.

McCaull's Merry War Co.: Philadelphia, 14, four weeks; Chicago, May 12, three weeks.

N. Y. Operatic Company Co. (Harry M. Williams, manager): San Francisco (Music Hall), 14, four weeks; Portland, Ore., 28, four weeks; Tacoma, 28; Walla Walla, 29; Spokane, 30.

Queen's Lace Handkerchief Co.: Washington, 21, week; Richmond, Va., 28, 29, 30.

Queen's Lace Handkerchief Co. No. 2: York, Pa., May 5.

Sig. Queveen Opera Co.: Terre Haute, Ind., 23, 24; Lafayette, 25; Columbus, O., 26; Cincinnati, 28, week; Cincinnati, May 5.

Wilson Opera Co.: Coldwater, Mich., 24; Jackson, 25; Ann Arbor, 26; Flint, 28; London, Ont., 29; New City, 30; St. Louis, May 12; Muskegon, 26; Detroit, 29.

**MINSTREL COMPANIES.**

Angell's: Orange, N. J., 24; Newark, 25; Elizabeth, 26; Babcock-Wilson: Waltham, Mass., 24; Lynn, 25; Roxbury, 26; Taunton, 28; Pawtucket, 29; Lowell, May 1; Manchester, N. H., 2; Haverhill, Mass., 3; Lawrence, 5; Newburyport, 6; Portland, Me., 7; Providence, R. I., 8, 9; New Haven, 10.

Bailey's Mammoth (Eastern): Bangor, Me., 25; Halifax, N. S., May 5.

Bailey's Mammoth (Western): E. Saginaw, Mich., 26.

Cal. Wagner's: Peru, Ind., May 1.

Callender's Colored: Portland, Me., 25, 26; Montreal, 28, 29, 30.

Duprez and Benedict's: Bellefonte, Pa., 26; Williamsport, 28; Canandaigua, N. Y., May 3.

Haverly's Mastodon: Cincinnati, 21, week; Louisville, 28, 29.

Hi Henry's: Manistee, Mich., 28.

New Orleans: Richmond, Ky., 24; Stanford, 25; Mt. Sterling, 26.

Swift and Gaylord's: Salisbury, 23, 24; Statesville, 25; Charlotte, 26; Chesterville, S. C., 28; Columbia, 29; Augusta, 30; Macon, Ga., May 2; Barnesville, 4; Thomas, 5; Griffin, 6; Johnston, 10; Atlanta, 12.

Thatcher, Primrose and West's: New Orleans, 21, week; Memphis, 28, 29; Nashville, 30, May 1; Louisville, 2, 3.

**VARIETY COMPANIES.**

Castle's Celebrities: Cleveland, 28, week; Louisville, May 5, week; Wheeling, 12, week; Baltimore, 19, week; N. Y. City, 26, two weeks.

Daverne's Allied Attractions: New Haven, 21, week; Brooklyn, 28, week; N.Y. City, May 5, two weeks.

Dash Silly (Corner Grocery): Newark, 21, week.

Evans, Bryant and Hoey's Metropolis: Cedar Rapids, 24; Des Moines, 25; Council Bluffs, 26; Omaha, Neb., 28, 29; Atchison, Kas., 30; St. Joe, Mo., May 1; Leavenworth, Kas., 2; Topeka, 3.

Harry Miner's Co.: N. Y. City, 21, two weeks; Philadelphia, May 5, week.

Harry Watson's Weirdlas Co.: Baltimore, 21, week; York, Pa., 28.

Ida Siddons Blondes No. 1: Minneapolis, 21, week; St. Paul, 28, week; Chicago, May 5, week; Brooklyn, 19, week.

Ira Cristo's Co.: Albany, 21, week.

Kennell Co.: N. Y. City, 14, two weeks; Philadelphia, 28, week; Baltimore, May 5, week; Pittsburg, 12, week.

Kelly and Ryan's Co.: St. Louis, 21, week; Milwaukee, 28, week.

Leavitt's European Specialty Co.: Chicago, 28, week; Pittsburg, 5, week; Philadelphia, 12, week; N. Y. City, 19, week—close.

M. B. Leavitt's Rentz-Santley Co.: Brooklyn, 21, week; N. Y. City, 28, week.

M. B. Leavitt's All-Star Specialty Co.: Philadelphia, 21, week.

Manchester-Jennings Co. Baltimore, 21, week; Pittsburg, 28, week.

Pat Rooney: Minneapolis, 24, 25, 26; Stillwater, 28; Eau Claire, 29.

Summer Boarders Co.: Mt. Clemens, Mich., 25; Danville, Ill., 26; St. Louis, 28, week.

Tony Pastor's Co.: Philadelphia, 28, week; Boston, May 5, week.

Two Johns Co.: Pittsburg, 21, week; Baltimore, 28, week; N. Y. City, May 5, week; Newark, N. J., 12, week; Philadelphia, 19, week.

Whitney and Lang's Magnets: Philadelphia, 21, week; Buffalo, 28, week.

**MISCELLANEOUS.**

Cohan's Mirror of Ireland: Halifax, N. S., 28, week.

Howorth's Hibernica: Milford, Mass., 26.

London Mystery: Joplin, Mo., 25, 26; Carthage, 28, 29; Lebanon, 30, May 1; Springfield, 2, 3; Lamar, 5, 6; Nevada, 7, 8; Pittsburg, 9, 10; Rich Hill, 12, 13; Butler, 16, 17.

Nick Roberts' Humpty Dumpty: Salem, O., 24; New Lisbon, 25; Columbus, 26.

Prof. Reynolds (Mesmerist): Erie, Pa., 24.

Tucker's Museum: Watertown, N. Y., 28, week.

Tony Denier's Humpty Dumpty: Buffalo, 21, week; Salamanca, N. Y., 28.

Taylor's Cabalistic Congress: Biddeford, Me., 22 to 25.

Warm Spring Indians: Pottsville, Pa., 21, two weeks; Reading, May 5, two weeks; Harrisburg, 19, two weeks.

**CIRCUSES.**

Adam Forepaugh's: Philadelphia, 24, ten days; Wilkesbarre, Pa., May 2; Lockport, N. Y., 26.

Burr Robbins': Janesville, Wis., May 1; Beloit, 2; Woodstock, 3; Elgin, Ill., 5; Rockford, 6; Freeport, 7; Dixon, 8; Mendota, 9; La Salle, 10.

Barrett's: Christiansburg, Va., 24; Wytheville, 25; Bristol, Tenn., 26; Morristown, 28; Jackson, Mich., May 6.

Buffalo Bill Wild West Show: St. Louis, May 3, week.

Barnum's: Philadelphia, April 21, two weeks; Washington, May, 5, 6; Baltimore, 7, 8, 9, 10; Wilkesbarre, Pa., 13.

Cole's St. Louis, 21, week; Kansas City, 28; Topeka, 29; Abilene, 30; Salina, May 1; Manhattan, 2; Lawrence, 3; Leavenworth, 5; Atchison, 6; St. Joe, 7; Hiawatha, 8; Marysville, 9; Beatrice, Neb., 10; Nebraska City, 12; York, 13; Lincoln, 14; Plattsmouth, 15; Omaha, 16.

Doris: St. Joe, Mo., May 6.

F. A. Robbins': Frenchtown, Hightstown, N. J., 24; Bordentown, 25; Lambertville, 26.

John Robinson's: Hillsboro, O., 24; Chillicothe, 26; Waverly, 28; Portsmouth, 30; Athens, May 2; Nelsonville, 3; Logan, 5.

Mantell's: Neosho Falls, Kas., 26.

Pony Geo. Bartholomew's Equine Paradox: Fall River, Mass., 21, week; New Bedford, 28, week; Woonsocket, May 5, week; Pawtucket, 12, week; Springfield, 19, week; Worcester, 26, week; Boston, June 2, indefinite period.

Sells Brothers': Covington, Ky., 24; Paris, 25; Maysville, 26; Richmond, 28; Winchester, 29; Lexington, 30; Frankfort, May 1; Louisville, 2, 3; Evansville, Ind., 6; Muskegon, Mich., 30.

Thayer's: Lafayette, Ind., May 2.

## Josephine Reilley.

Cincinnati, April 15, 1884.

*Editor New York Mirror:*

Dear Sir:—As I see some one has been giving out the idea that there was a Reiley-Pudding combination this season, allow me to state that it was simply Josephine Reiley supported by Frederick Pudding, as all bills and posters will testify. Mr. Pudding was engaged at a stated salary like any other member of the company. Josephine Reiley.

As the company was under my management I know the above to be entirely correct.
—Com. R. E. J. Miles.


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## Our London Looking-Glass.

*Shine out, fair Sun, and be our looking-glass,*
*That we may see the ground's shadows pass.*
—Shakspeare's Ed. of Richard III.

While I sit down to write, the bell of what may be in London called "the big church around the corner"—St. Mary Le Strand at the foot of Drury Lane—is tolling for the funeral of Prince Leopold. The tolling can be heard at nine theatres—to-day closed by "request" of the Lord Chamberlain. Except the Lyceum, for this being "our Mary's" last night and the take enormous, St. Michael (that son of a "Gunn"), her manager, regrets that the Lyceum must be kept open.

† † †

While the Royal funeral moves a royal man of genius lies dying about ten miles to the southward of Windsor—Charles Reade. There be "Masks and Faces," doubtless, at the castle on the Thames; but unmasked death is ringing down the curtain on the face of a great author of the dramatic school who, albeit "techy" and eccentric in private life, will never lose his hold upon the stage. He is seventy-one, and, considering that he has lived for years upon his nerves, has lived well and dies realizing the title of one of his best stories—"Love Me Little, Love Me Long."

† † †

Talking of "our Mary," her step-ladder padre, Dr. Griffin, leaves on the steamer which brings these "reflections" to the refractions of THE MIRROR. He is suspected of being "the only one she ever loved," who under that signature addresses *Punch* and, denying that Mary is engaged to a list of celebrities who are alphabetically named, declares that he has a right to the denial from the lady's own lips. Which reminds me how heartily Dr. Griffin laughed at the Barrett supper over a story capitally told by Earl Lytton about a madman who had enlisted the sympathies of an official visitor, who was anxious to order the "madman's" discharge because a man of sense. "Now see yonder," said the latter to the official, "there is a poor madman who fancies he is the Angel Gabriel. Now that can't be, you know, for *I* am the Angel Gabriel and there can't be two of us!"

† † †

This professional banquet was a great success. Barratry in law is a stirring up of strife in one sense, and of felonous shipwreck in another sense. But when Wilson banqueted Lawrence the Barrett-ry was a stirring up of friendship. I met at the table Wilson's brother George. Does Judge George C. know him? A few old stagers like myself will remember *the* American Barrett of forty years ago. "Gentleman George," he was best known as. Ask the youthful John Gilbert if he does not recall him? Or Mrs. George Barrett, who was an unfortunate dipsomaniac. Did I not once, looking, as a young reporter, through the door of her dressing-room at the first Park Theatre, see her when her mentor, Lydia Maria Child, turned her head away for a moment, take a surreptitious drink of lavender spirits? For during performances she had to be watched.

† † †

At the banquet I sat opposite to Walter Weblyn, editor of the *Illustrated Sporting and Dramatic Times*, who was flanked by his captious critic, Wallis Mackay. Mr. Weblyn is known on the operatic stage as Walter Clifford, the baritone. He is the undoubted successor of Santley, with a clear, powerful voice of expression and feeling. Indeed, whether he sings in oratorio, ballad, or opera, he is remarkable for his appreciation of the particular music which he gives in a fine, resonant voice. Not only is his voice of rich quality, but of high expression. He gives is words distinctly and conveys pathos without one resort to tremolo. As I heard his recent success in Elijah I can speak with full appreciation. Mr. Weblyn (Walter Clifford—a queer union of Hunchback characters in this *nouveau du theatre*) will visit America next Autumn under management of Henry Mapleson.

† † †

A clever soprano from Pittsfield, Mass., who is studying here—Miss Bentley—is giving Londoners much pleasure in ballad-singing at concerts. Of high social worth and suddenly thrown on her own resources, she is pluckily using her beautiful face, graceful manners and Catherine Hayes-like voice in carving her family fortune and personal fame.

† † †

We have an omnibus here of blood-red color called the Earl of Lonsdale. Metaphorically, Edmund Yates is compelled to take a ride for four months in the omnibus for libel. Let me prophesy: The highest court will say that the procedure against him was premature and [illegible]. So that while the omnibus [illegible], Law will "Spare the Rod," [illegible] will win his "Waiting Race."

† † †

[illegible] plot for a drama!—Where are you Bartley, Dion, Rosenfeld and Co.?—was yesterday unfolded in a law court in the unsuccessful attempt of the Earl of Euston—some day, if he lives, to be Duke of Grafton as a descendant of the natural child of the Merry Monarch and the Duchess of Cleveland—who, as a merry duchess, did as she pleased. Characters: A courtesan named Kate Cook, now Countess of Euston, twice married, once illegally with the illegal husband in court, about to snatch away her coronet in prospective, when, presto, enter R. U. F., a wife of this husband whose life made the first marriage *the* one and put Euston out of court. Besides, remember that Euston Park is a romantic place and Euston Station has a honeymoon platform.

† † †

While Lydia Thompson's daughter—Miss Tilbury—is continuing to make a great sensation at the Prince's, her mother is rehearsing for an appearance about the time these "reflections" reach THE MIRROR, at Brighton, in Paul Pry, as Phœbe. No one will dare to hope that she does not intrude.

† † †

Talking of Kate Cook, Countess of Euston, reminds me of The New Magdalen and Ada Cavendish. She, too, is to go to court—that is, in the Sloan Square Theatre, after Fortescue, and to be leading lady for Clayton.

† † †

W. S. Gilbert goes into print defending Miss Fortescue as an actress. He says that, as the Puritan maiden in Daniel Druce, she is following in the footsteps of Marion Terry, who took the part as a novice. Gilbert forgot this difference—one was a "Marion" young debutante and the other—more's the Garmoyle pity—is not a marrying debutante.

† † †

Charles Millward, the proud papa of the clever Hero who is with Irving, sat beside me at dinner last week. It warmed the cockles of my heart to hear this clever writer descant upon the kindness of Irving to his daughter and the latter's growth in her art. He had a bit of paralysis last year, but parental pride is curing it.

† † †

The *Stage* of this week copies in full the recent MIRROR's article on stage pronunciation. It is a timely article here for some theatres, although as a rule the player-folk in London put the buckets of their tongues into wells of English pure and undefiled.

† † †

Miss Measor may be glad to learn that her many friends here are delighted over her success in Lady Clare, and to know how much her ingenuous, winning face and artless grace are missed in the Metropolis.

† † †

I have been to Marie Litton's funeral. Shall I ever forget her Rosalind, which I saw here several Summers ago? She died of Miss Charlotte Cushman's malady, and at what is regarded here in stage annals as an early age. She last played as heroine in Moths. Was the name of the play fatally suggestive of her all too short a life for art?

† † †

Charles Morton has been selected by the syndicate that controls the new Empire Theatre as its stage manager. Simultaneously with his appointment his daughter—Mrs. Wilfred Morgan, wife of a clever tenor—gazetted Charles as a grandfather. I doubt not he could play Mark Lemon's Grandfather Whitehead with unction and feeling.

† † †

Curiosity has been played with some success. Early in the week it infected the Princess of Wales, who for the first time went behind the scenes with his Royal Highness, who went there for the—well, let us mathematically imagine the number.

† † †

John Hart may be pleased to know—if he does not already know—that in the leathery regions of Bermondsey he has a namesake who has the Star Varieties, and who has an olio of first-class versatilities which might make more aristocratic music-halls as jealous as J. H. and the other H. have made other New York managers who drop their H's in the worship of 'art. Some say that the Queen gives too much for her crown, but I say John Hart of Bermondsey gives too much for a half-crown.

† † †

The first week of April here furnishes two excellent Spring flowers of stage literature—a book on Lady Macbeth, called "A Study," and by a lady—Mrs. Leigh Noel—and a paper in the *Fortnightly*, by Lewis Wingfield, "Realism Behind the Footlights." The lady very felicitously summarizes her argument thus: "To prove that Shakespeare in this his nearest approach to the sublime tragedies of ancient Greece, has portrayed no inhuman monster, but a living, loving woman, led into the commital of a great crime by no thirst for blood or indifference to suffering, but as the outcome of a blind devotion to another, that in some natures seems to swallow up every other consideration." Mr. Wingfield's paper is vastly clever—especially in its irony toward those who talk of the palmy days of the drama. It is now thirty-five years since I first entered a theatre, and no Mr. Wingfield was needed to convince me that the palmy days of the drama are in 1884 and will be in 1885, etc.

† † †

A. M. Palmer was heard from on the Continent a few days ago. He has offered to him a capital site on Regent Quadrant, west side, a few doors northward of Moore and Burgess'. (By the way, Moore expects to again visit the States, with Tom Holmes as manager.) Another A. M. Palmer was heard from on the eve of All Fools Day from Newcastle-on-Tyne. He was an Alfred M., and Canon Raines there married him to Nellie Edith, a daughter of the late Frederick Younge, who was killed years ago in a railway accident, and who introduced to the English stage the best Esther Eccles both in the stage Caste and in the social caste that the English or American stage ever knew.

A. DARBY HALL.

## TELEGRAPHIC NEWS.

### Separation at the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, April 23.—The Union Square company made a fine appearance and a great success in Separation, which began an engagement Monday night at the Globe Theatre. The audience was large and enthusiastic, and not only greeted the old favorites of the company on the first appearance of each, but at the close of the second, third and fourth acts applauded till the curtain was raised. Bartley Campbell, the author, was present, as was also Manager J. W. Collier, both looking pleased, as was natural.

Large houses at the Park to see Orpheus and Eurydice and at the Howard to see Tony Pastor.

The Silver King at the Boston, Claire at the Museum, A Trip to Africa at the Bijou and variety at the Windsor and Boylston also had good houses.

### Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, April 23.—John P. Smith's company opened at the Academy Monday, in Between Two Fires, to a very slim audience. At Wable's, The Silver King is the attraction. The company, a very strong one, including F. C. Bangs and Carlotta Evelyn, gave an excellent performance to a large house, and repeated the programme Tuesday to a still better attendance. Tony Denier's Pantomime company drew a full house at Lang's.

PITTSBURG, April 23.—Stranglers, at Library Hall, opened to a large house; Mavo, at Opera House, fair; Two Johns, at Academy, crowded.

PROVIDENCE, April 23.—Romany Rye opened for a week, Monday night, to a fair-sized audience.

## Madam Piper.

This new comic opera is being rehearsed at Wallack's. "We are almost ready," said W. A. Mestayer, "and will surely open on May 12."

"Will you give me the cast?" asked the scribe.

"Certainly. The opera is in three acts, and I expect it to run six weeks, having taken the theatre for that time. Here is the cast: Jill, Adelaide Praeger; Mary, Teresa Vaughn; Madam Piper, Elma Delaro; King Cole, John Howson; Eugene, H. L. Rattenbury; Jack, W. S. Rising; Shanks, F. K. Barker; Simple Simon, Gracie Wilson; Ben Spratt, Myself; Dora, Edna Courtenay; Minnie, Edith Mai; Cora, Frances Kemble; Dolly, Belle Urquhart."

"How is Wanted—A Partner doing?"

"Better than I expected?"

## A Little Plain Talk About May Blossom.

*Editor New York Mirror:*

DEAR SIR:—I would like to ask the favor of a limited space in your valuable journal, to discuss the originality of May Blossom, the latest success of the Madison Square Theatre. Mr. Belasco claims this play as his work, and states in an interview in your columns, that its success has refuted the charge of those who asserted he could not write an "original play." Now, sir, permit me to say that I am one of those who not only believe him incapable of writing an original play, but believe also the conception and creation of a plot as strong as May Blossom, to be as far beyond him as the Heavens are removed from the earth. Mind you, I've not seen May Blossom, but I have read the various accounts and descriptions of it as published in the journals of New York. Among them the very elaborate, and to my mind, best of all, contained in the last issue of the NEW YORK MIRROR. That the play is a success is beyond question, as what play has not been in that theatre. Therefore, what I have to say can in no way interfere with its commercial value; but as to its authorship and originality, I wish to ask if it is possible that if among all the amusement editors and dramatic critics of New York, there is not one who has ever read a story by Mrs. Gaskell, entitled "Sylvia's Lovers," published by Smith, Elder & Co., 65 Cornhill, London, England? Will you permit me to briefly outline the story?

The scene is laid at Monkshaven, a shipping or a fishing village on the English coast. Sylvia Robson is loved by her cousin, Philip Hepburn, a middle-aged, quiet shop-keeper, and also by Charlie Kinraid, a young fisherman and sailor. She loves Charlie. Philip has been encouraged in his suit by the girl's father, who does not favor that of Charlie. At last, Philip, one evening, in strolling home with Sylvia, takes advantage of the occasion to declare his love to her and asks her hand in marriage. She thereupon reveals her love for and secret betrothal to Charlie, throws herself on Philip's generosity and asks him to forego his suit. Here he, in a grand scene, gives her up, promises to be her friend through all things, and to intercede with her father in behalf of her successful rival. A fine scene is this between them. The man broken-hearted; the girl almost equally so though being compelled to deal him such a blow. They part, she to her home, he to solitude and reflection. About this time a strange craft has appeared in the little bay. A boat from her puts off toward the shore, and the press-gang lands upon the beach to seize and force all available men into the royal naval service. Charlie, who has been busy looking after his boats, comes suddenly upon them, is seized and overpowered by them. To resist is useless. He pledges his word that if the officer in charge will but accompany him to the home of his betrothed, and grant him one moment's interview with her, he will afterward cheerfully return, go aboard and voluntarily enter the service. This is of course denied, and he is borne to their boat. As they are pushing off for the ship, Philip, who has aimlessly wandered towards the spot, enters upon the scene. Charlie calls out to him to bear witness of his seizure, and throwing his hat toward the shore, charges him to take it to Sylvia, tell her all, and say to her to be true to him as he would be to her, and that if he lived he would surely return and make her his wife. The hat falls at Philip's feet, the boat reaches the ship, the ship sails away, and Philip is alone. Now comes the fearful struggle of the man between love and truth. Love triumphs; he leaves the hat upon the beach and steals away. Some years here elapse. The hat has been duly found upon the beach, as if thrown up by the sea, and Charlie is believed to have been drowned. Philip has kept his secret. Sylvia has become his wife and a child has been born to them; but although Sylvia has been a true, devoted wife, Philip is not happy. He is moody and silent, ever accusing himself and living in constant dread of Charlie's return, although he has repeatedly assured himself that he *must* be dead. Finally he resolves to tell her all and end his torture; but that very afternoon, as she was returning home through the village, she hears a voice behind her cry "Sylvia!" She does not turn—she does not look—but swift as an arrow she flies to her home. As she enters the door she calls but one word—"Philip!" He hears the tone, and blood freezes in his veins; he knows that Charlie has returned; he enters the room. Charlie, who has followed Sylvia in her flight, comprehends all at a glance. He reveals the truth. Philip does not utter one word. Sylvia motions Charlie away, and then, in a grand scene, bitterly denounces Philip for his treachery, and tells him that while Charlie is of course lost to her forever, she will henceforth be the wife of Philip Hepburn but in name. In the dead of night Philip leaves his home, resolved never to return. He joins the army, goes through the ensuing war, five years pass away. Charlie has proven his fidelity by marrying Sinthana, a village beauty. Sylvia has consumed the true worth of the two men, and her heart yearns for Philip. A party of countrymen are performing in the street. All the children are assembled, Sylvia's among the rest. Philip returns, crippled and disfigured. Sylvia sees but does not recognize him; the children—his own as well—gather around him in play and wonder. He continues on to the cottage of an old friend, and there at last he is dying. He has seen his wife and child, but does not want them to know him. But the faithful friend receives they shall, and so brings them to the cottage. Philip hears her voice and begs for forgiveness. She then tells him how she has learned to love him and how bitterly she has repented her cruelty in driving him away. A reconciliation takes place, and he dies forgiving and forgiven.

Now, sir, do you perceive anything of May Blossom in Sylvia, of Steve Harland in Philip Hepburn, or of Richard Ashcroft in Charlie Kinraid? Of course, I've not seen the play you have—but I believe that if I wanted a version of May Blossom, all I would have to do would be to get two copies of Mrs. Gaskell's novel, cut the pages out, paste them in a book; alter the names of the characters, location and date; substitute United States sailors seeking rebel spies for the English press gang, introduce a smart bird funeral or the burial of a pet kitten, it would as well have Charlie die and Philip live, and I would have it ready-made to my hand!

I send you a copy of the novel; please look it over, turn to the love of Philip and Charlie for Sylvia; read her answer to and subsequent scenes with Philip; glance over Charlie's departure, the finding of his hat on the beach. Observe Philip's married life, Charlie's return, Sylvia's denunciation of Philip, etc., and then say frankly whether or not, much that is beautiful, strong and dramatic in May Blossom, is not also to be found in Mrs. Gaskell's work. And whether *any* of that which you complain of in the play as weak, inconsistent, ineffective and maudlin, *is* to be found there. Do but this, and I firmly believe you can readily draw the line where the *originality* begins and where it ends.

And perhaps it will assist your researches after truth, when I tell you that about five years ago, in San Francisco, I told Mr. Belasco to get a book by Mrs. Gaskell, called "Sylvia's Lovers," and read it, that there was a great play in it; that he get it, read it, brought it to me, and said: "Gosh! J. A., it's great. I'll keep it. We'll do it some day." I said in a previous letter that—"No matter what fame or fortune came to David Belasco, he should always remember that I was its stepping-stone, its foundation." And is it not true, thus far at least, did I not give him "Sylvia's Lovers?"

Respectfully, J. A. HERNE,
—*Com.* Author of Hearts of Oak.

## A Card.

I understand that Mr. James A. Herne has said that the story of my play, May Blossom, is taken from some old novel.

Since I brought suit against him to recover my rights in my plays, Hearts of Oak and The Moonlight Marriage, his hostility to ward me has assumed the form of reckless persecution, and his malice has been without limit.

I would anticipate any likely publicity he may give to his latest attack on me, by stating that May Blossom, in its construction, characters, situations, effects and dialogue, is wholly original with me, except in perhaps the incidents of the woman and the two loves, and that of the usual promise incidents, indeed, that have appeared in many a play already and that are as venerable as the stage itself.

There may be a similarity between the incidents in May Blossom and those of hundreds of other plays. This I will not dispute, as it in no wise affects the originality of my work.

—*Com.* DAVID BELASCO.


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